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5 **Spode/Copeland Transfer-Printed Patterns Found at 20 Hudson's Bay Company Sites**
by Lynne Sussman

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No. 22

Cover: Examples of Spode/Copeland transfer-printed ceramics. Front: Copeland and Garrett plate *circa* 1833–47, Byron Views pattern with the centre design "Bologna." Back: top left, saucer by W.T. Copeland or W.T. Copeland and Sons *circa* 1860–80, Star pattern; top right, small plate by W.T. Copeland *circa* 1850–60, Ivy pattern; bottom left, stand for a small serving piece by W.T. Copeland *circa* 1860–70, Garland pattern (the print has been delicately flown); bottom right, plate by W.T. Copeland or W.T. Copeland and Sons *circa* 1850–70, Continental Views pattern with untitled centre design. Not reproduced to scale. (*Photos by R. Chan.*)

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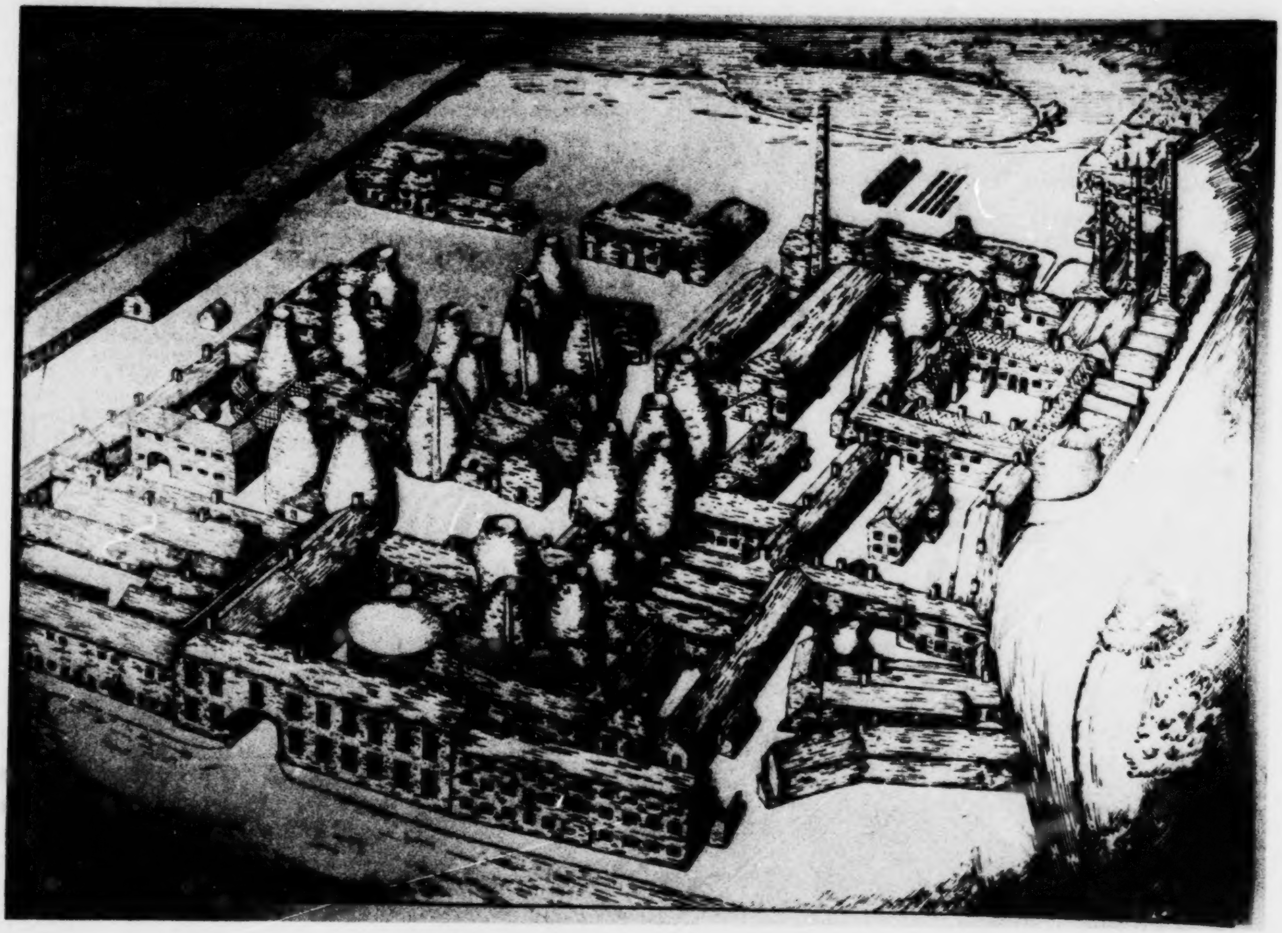
Table

12 1 Spode/Copeland Transfer-Printed Patterns from 20 Hudson's Bay Company Sites

Frontispiece: The Spode/Copeland factory as it was in 1834. The drawing is of an earthenware model which was based on an 1834 plan. The artist added features not shown on the model itself, such as the millpond and canal. (*Drawing by H. Holdway; Spode Limited.*)



Abstract

In the mid-1830s the Spode/Copeland pottery of Staffordshire became the supplier of tableware and toiletware to the Hudson's Bay Company. It continued in this capacity until the 1850s in the United States and until the early 20th century in Canada.

This catalogue illustrates and identifies 109 transfer-printed patterns on earthenware manufactured by Spode/Copeland and found to date at 20 Hudson's Bay Company sites in Canada and the United States. The majority of the illustrations are prints from the original engraved copper plates.

Submitted for publication 1977, by Lynne Sussman, National Historic Parks and Sites Branch, Ottawa.

Acknowledgements

I owe a great debt to Mr. Robert Copeland of Spode Limited. Over the past eight years Mr. Copeland has identified the major portion of the patterns in this catalogue and has most generously supplied photographs of the patterns from the original copper plate engravings, from the factory pattern record books and from objects in the Spode Limited collection. Unless otherwise noted in the figure legends, the illustrations in this catalogue are courtesy of Mr. Copeland. He has also allowed free access to all relevant information available in the factory records as well as information gathered through his own research.

For his assistance and advice in so many matters, I would especially like to thank Lester Ross, formerly with the Fort Vancouver Archaeological Project, Vancouver, Washington, and now with the National Historic Parks and Sites Branch, Ottawa. Fort Vancouver yielded the largest number of excavated patterns and Ross's illustrated manuscript, "Fort Vancouver, 1829–1860," has been invaluable in identifying patterns from other sites.

For artifacts or information regarding the occurrence of Spode/Copeland patterns at archaeological sites, thanks are due to Michael Forsman, formerly with Parks Canada, Winnipeg; John V. Hodges, Regina; Mr. and Mrs. Harry Martin, Winnipeg; Donald Steer, Parks Canada, Western Region, Calgary; Dr. Jack Steinbring, University of Winnipeg; Roderick Vickers, University of Calgary; Robert Kidd, Provincial Museum and Archives of Alberta, Edmonton, and Ian Dyck, Ian Brace, Gil Watson and Diane Wilson, Saskatchewan Museum of Natural History, Regina. Thanks are also due to Elizabeth Collard, Montreal, for information regarding Montreal ceramic wholesalers.

To Leonard Whiter, I wish to acknowledge the helpfulness of the chart in his book *Spode; A History of the Family, Factory and Wares from 1733 to 1833* (1970).

Introduction

In 1836 the Spode/Copeland pottery of Staffordshire began supplying transfer-printed earthenware to the Hudson's Bay Company. The 109 patterns identified and illustrated in this catalogue have been found to date at 20 Hudson's Bay Company sites in western Canada and the United States. The 20 sites were selected on the simple basis of the manufacturer of the excavated ceramics having been identified by either Lester Ross or the author. Because of the Hudson's Bay Company policy for the centralized purchase of supplies as well as its efficient system of distribution to its posts, one can expect the occurrence of some of these patterns at all of its post-1836 sites.

Ceramic artifacts, unlike written documents, seldom proclaim their ascription and date. To determine these, complex combinations of traits including fabric, glaze, decoration and shape must usually be considered; however, the Spode/Copeland patterns are now so well documented and so intensively researched that they are by themselves the most useful tool for identifying and dating Spode/Copeland ceramics.

In compiling this collection of patterns, I have had the fortunate opportunity of using prints ("pulls") from the original copper plate engravings. The Spode pottery was renowned for the excellence of its transfer-printed earthenware and Spode's successors maintained an equally high standard for the engraving and application of transfer prints. The catalogue, as a result, is more than a record of Spode/Copeland ceramic patterns. It is a superb collection of 19th-century engravings.

The History of the Spode/Copeland Pottery

Josiah Spode was born at Lane Delph, Staffordshire, on 3 March 1733. By the age of seven he was put to work in a local pottery and in 1749, at the age of 16, he was apprenticed to Thomas Whieldon, at the time the most successful and enterprising potter in Staffordshire. During the following 20 years Spode married, had a son (Josiah Spode II) and became a master potter for William Banks of Stoke-on-Trent. In 1776 Spode purchased his own pottery in Stoke-on-Trent and two years later he opened, under the management of his son, a London warehouse for the sale of glassware and both his own and other manufacturers' ceramics. Around 1784 William Copeland, the son of a farmer near Lane Delph, joined the younger Spode as an apprentice and assistant in the London establishment.

During this time the English pottery industry was developing rapidly and among the most innovative and vigorous of the potteries was Spode's. The elder Spode pioneered the use of steam power for driving machinery in his pottery, mastered the art of underglaze transfer printing on earthenware and developed his recipes for bone china. The London business under the younger Spode was also extremely successful; expansion twice required a move to larger premises.

In 1797 Josiah Spode I died and his son inherited the large and flourishing business. In 1805 Josiah Spode II, his son William Spode and his experienced assistant William Copeland entered into partnership for the ownership and management of the London business, which then became known as "William Spode and Company." (Throughout this period and until 1833 the pottery itself retained the name "Josiah Spode" and all but two of the factory marks used only the name "Spode.")

Josiah Spode II then returned to Stoke-on-Trent to manage the factory, which continued to expand and prosper under his direction. In 1806, following a visit to the factory, the Prince of Wales appointed Josiah Spode II "Potter and English Porcelain Manufacturer to His Royal Highness." Spode perfected his production of bone china and transfer printing, and successfully introduced stone china in 1813 and feldspar porcelain in 1821.

The London firm continued successfully under the management of William Spode and Company. William Spode retired in 1811 and a series of partnerships were then formed among Josiah Spode II, William Copeland and the latter's son, William Taylor Copeland. The close association between the two families is reflected in the changing name of the London firm. From 1811 to 1823 it was called "Spode and Copeland," from 1824 to 1826 it was "Spode, Copeland and Son," and after the death of William Copeland in 1826 it was again "Spode and Copeland" (Whiter 1970: 206–9.)

Josiah Spode II died in 1827 and the pottery and London business were then run by his son, Josiah Spode III, and his partner, W.T. Copeland. Two years later Josiah Spode III died and Copeland assumed the management of the business for the trustees of the estate. In 1833 Copeland purchased the entire enterprise – factory, London premises, enormous stocks of material, goods and equipment, shares in a colliery and houses for the factory workers. He entered into partnership with Thomas Garrett the same year and the firm became "Copeland and Garrett."

The change in the company name in 1833 marked the end of an era that began in 1776, an era that is referred to as the Spode period. (The Spode period is described in detail in a number of excellent books [Hayden 1925, Whiter 1970, Williams 1943].)

Although the maker's marks and official titles were immediately changed in 1833 to reflect the new ownership, the old and by this time prestigious connections with Spode were not ignored. At least two Copeland and Garrett backstamps included the words "Late Spode" and the London firm was identified as "Copeland & Garrett, Late Spode & Copeland."

In 1835 W.T. Copeland became lord mayor of London and in the same year his firm began its long association with the Hudson's Bay Company. In 1837 he was elected member of Parliament for Stoke-on-Trent, a borough he held, with but a five-year interruption, until 1865. The Copeland and Garrett partnership lasted until 1847 when W.T. Copeland assumed sole ownership of the company, which then became known as "W.T. Copeland." In 1867, at the age of 70, Copeland took his sons into partnership and the company name was changed to "W.T. Copeland and Sons." Although W.T. Copeland died the following spring, his sons, and their sons, continued to operate the company under this name.

In 1932 the company was incorporated and the Copeland family ceased to be solely responsible for running the business. In 1966 the company joined the international group of Carborundum Companies and in 1970 the company's name was changed to "Spode Limited." In 1976 Royal Worcester Limited and The Carborundum Company merged their china and tableware interests into one company, known as "Royal Worcester Spode Limited." Today Robert Copeland is the only remaining family member actively involved in running the business.

The Association Between the Hudson's Bay Company and the Spode/Copeland Company

The Spode/Copeland company was the commissioned supplier of ceramic tableware and toiletware to the Hudson's Bay Company throughout most of the 19th century and possibly for some time into the 20th century. The following is an extract from a letter from the Hudson's Bay Company to Copeland and Garrett, dated 17 December 1835. It marks the beginning of the association between the two companies:

> *Your letter to Mr. Simpson of 28th ult, quoting the prices at which you would supply the Hudsons Bay C° with Earthenware &c has been submitted to the Governor and Committee, and I am directed to acquaint you that the same has been accepted (Canada. Public Archives. Hudson's Bay Company Archives, A.5/11, p. 130).*

The earliest invoice for goods provided is dated 15 June 1836 (Whiter 1970: 233, n. 67) and the ceramics listed presumably reached North America the same year. The contract continued throughout the changes in company ownership and name: Copeland and Garrett, until 1847; W.T. Copeland, 1847 to 1867, and W.T. Copeland and Sons, 1867 to the end of the contract.

No documentary evidence has been found regarding the termination of the contract with Spode/Copeland. In the United States, restrictions upon the importation of British goods appear to have curtailed the supply of Copeland ceramics to Hudson's Bay Company posts after the 1850s (Ross 1976: 261). Archaeological evidence, in the form of date-marked pieces, has shown that Copeland was still supplying sizable quantities of ceramics to Hudson's Bay Company posts in Canada in the 1870s. The amount of Copeland ceramics found at Canadian Hudson's Bay Company sites declined in the 1880s and 1890s, and more variety in ceramic wares and manufacturers is evident in material from these later contexts. At some time during the 1880s or 1890s the Hudson's Bay Company began to receive Copeland-made ceramics through the China Hall of A.T. Wiley in Montreal (Collard: pers. com.). Hitherto, all Copeland ceramics had been shipped directly from England to Hudson's Bay Company points-of-entry (depots) and from there to the various posts. The latest Copeland artifact found to date at a Hudson's Bay Company site was manufactured between 1907 and 1937 and was supplied through the Wiley company.

The type of ceramic supplied by Spode/Copeland to the Hudson's Bay Company was almost invariably transfer-printed white earthenware, the most popular ceramic of the 19th century. All of the patterns illustrated in this catalogue were made using this decorative technique. Briefly, the technique entails the following steps: 1) engraving the pattern on a copper plate; 2) applying to the copper plate a pigment in the form of a metallic oxide in an oil base; 3) printing the pattern onto special paper; 4) transferring the design from the paper onto the biscuit-fired ceramic object; 5) glazing, and 6) final firing which vitrifies the glaze and transforms the metallic oxide pigment into the desired colour.

Huge quantities of Spode/Copeland transfer-printed white earthenware have been found at the 20 Hudson's Bay Company sites included in this catalogue. In addition, a small amount of Spode/Copeland plain white earthenware and an even smaller amount of its transfer-printed bone china have also been recovered from these sites. Utilitarian articles of stoneware or coarse earthenware, such as crocks, mixing bowls and baking dishes, have never been made by the Spode/Copeland pottery. The company specialized in manufacturing good quality tableware and toiletware and its products account for the major portion of these wares found at 19th-century Hudson's Bay Company sites.

The Catalogue

Pattern Names

Unless otherwise noted, the pattern names cited in the catalogue are those given by the Spode/Copeland company. They have been verified by the factory pattern books, company catalogues, names engraved on the copper plates, or pieces on which the pattern name has been printed.

Dates

The date range given for each pattern name includes, in most cases, the date the pattern was introduced and the latest date for which there is evidence that the pattern was considered usable by the factory. It is most unlikely that a pattern with a date range of, say, 50 years was used continuously throughout that period although it was not uncommon for the Spode/Copeland company to re-engrave, reintroduce and even reregister its patterns. For example, Italian, introduced circa 1816, does not appear in W.T. Copeland and Sons' 1882 catalogue but is being produced today by Spode Limited.

The introductory date of a pattern is most often deduced from its lowest recorded number in a Spode/Copeland factory pattern book. These numbers, when known, are included in the catalogue.

The main Spode/Copeland pattern number series, in use until 1852, simply began at number one and continued upward with each new pattern. The series was used to record painted and/or gilded patterns as well as transfer-printed patterns with painted or gilded embellishments. (The engraved copper plates for the transfer-print patterns were simply stored alphabetically by pattern name.) Very little painted or gilded decoration appears on Copeland transfer-printed ceramics from the 20 Hudson's Bay Company sites; nevertheless, it is still possible to assign dates to the patterns since most transfer-printed patterns were at one time embellished with painted or gilded decoration and therefore received numbers which can be used as indices of the introductory dates of the basic transfer-print patterns.

In 1822 a secondary numbering system employing the prefix "B" was introduced for recording underglaze decoration, including transfer-printing, but was abandoned in 1841 after the recording of fewer than one thousand patterns.

In 1852 the main pattern series had reached a cumbersome 10,000 and a new series, in effect a continuation of the main series, was begun using the prefix "D." Early numbers in the D series were given to variations of patterns already in the company repertoire. The first D number to appear with a new pattern was D317 (Copeland 1976a).

By 1874 the D pattern numbers had reached 10,000 and yet another series was introduced to continue the system. The new series divided china patterns from earthenware ones by the prefixes "1/" and "2/" respectively. The allotted 10,000 pattern numbers were eventually consumed, but not until the 20th century.

Leonard Whiter (1970) produced a reliable dating sequence for the majority of the main pattern numbers (those used until 1852) by the painstaking collection of scattered clues in the company records including dated watermarks in the pattern books. His interest centred around the Spode period, prior to 1833, and his sequence stops at that date. Using plentiful watermarks, Whiter also compiled another excellent dating sequence for the B series (1822–41) (Whiter 1970: 89).

Spode/Copeland pattern numbers are also summarized in a notebook compiled in 1956 by Sam Williams, the pattern record keeper for W.T. Copeland and Sons (Spode Limited, Factory pattern number summary . . .). Since Williams used only some of the watermarks as a dating device, his dates are rather less reliable than Whiter's. Extracts from Williams's dating keys are presented in Appendix B.

Excavated Material

Reference in the catalogue to excavated examples are limited to pieces bearing maker's marks. The marks that have been found on excavated material are described and illustrated in Appendix C and Figure 249. The occurrence of the various patterns at the 20 sites is recorded in Table 1.

Colour

No mention of colour is made in the catalogue. Most of the patterns were printed in a range of colours which were commonly used by other manufacturers as well. Although different colours were popular at different times, not enough is known about the introductory or terminal dates of the colours to make them an effective dating tool.

The Illustrations

The transfer-print patterns are generally shown reduced from their actual size. In most cases the prints shown are designed for plates (every different type of object would have its own engraving and print of a pattern), but some of the prints for other objects are illustrated; for example, the print for a soup tureen (Fig. 23), for a sugarbowl and creamer (Fig. 203).

The centre designs are occasionally awry. Because the borders and centres of transfer prints are applied separately, there is no need for the various design elements to be positioned on the copper plates as they would appear on the finished pieces.

Besides the patterns themselves, various other elements may appear on the copper plates. As a general rule these would appear on the backs of the finished pieces, but were engraved on the same copper plate as the pattern. Maker's marks appear frequently with the exception of W.T. Copeland (1847–67) marks which were engraved on separate copper plates. Registration marks also appear, both the diamond mark, used from 1843 to 1883, and the simpler "Rd No" and number, used after 1883. Less frequently seen are club or association insignia or special inscriptions for custom orders; for example, "Public Rooms, Kamptee" (Fig. 34), "Rey's Hotel" (Fig. 131).

Table 1. Spode/Copeland Transfer-Printed Patterns from 20 Hudson's Bay Company Sites

Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Aesop's Fables	x	x	x	x					
Alhambra		x	x	x	x	x	x	x	x
Antique Vase	x		x	x	x				
Antoinette				x					
Aquatic	x			x					
Arabesque		x		x					
Athenian		x			x				
Bedford			x						
Beverley			x	x	x				
Blue Rose	x		x	x					
Botanical				x					
Bramble							x	x	
British Flowers	x	x	x	x	x	x	x	x	x
Broseley	x	x		x	x	x	x	x	x
B700		x		x	x	x	x	x	x
B772	x	x	x	x	x	x	x	x	x
B773	x			x					
Byron Groups		x		x		x or		x	x or
Byron Views	x			x	x	x	x		x
Camilla	x	x	x	x	x	x	x	x	x
Castle				x					
Ceylon	x			x					
Chinese Flowers				x					
Chinese Gardens				x					
Chinese Plants				x					
Continental Views		x	x	x	x	x	x	x	x
Convolvulus					x				
Coral				x					
Corinthian						x		x	
Corn and Poppy					x				
Coronal						x			
Daisy and Grass								x	x
Elcho						x		x	

Upper Fort Garry 1835–92	Fort Desjarlais 1836–55	Bellevue Farm 1853–72	Fort Pelly II 1856–early 1900s	Ile-à-la-Crosse 18th C–present	Fort Victoria (Alberta) 1864–97	Last Mountain House 1869–72	Rocky Mountain House III 1868–75	Methy Portage ca. 1874–80s	Fort Saint James 1850s–1900s	South Battleford 1876–85
x		x	x					x		
		x							x	
		x							x	
		x							x	
								x	x	
x	x	x			x				x	
x					x	x		x	x	
x	x		x	x	x					
x	x	x	x	x	x	x		x		x
x	x		x	x					x	
x	x	x	x		x	x	x	x		x
								x		
						x				x
								x		
								x		

Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Field Sports									
Filligree				x					
Floral				x	x				
Flower Vase		x	x	x	x	x	x	x	
French (Radiating) Sprigs	x	x		x	x				
Fruit and Flowers		x		x					
Garland				x	x				
Geranium	x			x	x		x	x	x
Harlean				x					
Hawthorn					x		x		
Honeysuckle					x	x	x	x	
Honeysuckle Style									
Hudson's Bay Company Armorial									
India Tree							x		
Ionian					x				
Italian		x	x	x	x	x	x	x	x
Ivy					x	x	x	x	
Jasmine				x					
Lanjelijsen		x							
Lily	x	x	x	x	x	x	x	x	x
Lobelia				x					
Lotus	x	x	x				x		
Louis Quatorze	x			x	x		x		x
Macaw	x	x	x	x	x	x		x	x
Marble	x			x	x	x			
Meander						x	x		
Milkmaid				x					
Nymphea					x				
Onyx					x				
Open Ivy					x		x		
Osborne					x			x	
Pagoda	x	x	x	x	x	x	x	x	

Upper Fort Garry 1835–92	Fort Desjarlais 1836–55	Bellevue Farm 1853–72	Fort Pelly II 1856–early 1900s	Ile-à-la-Crosse 18th C–present	Fort Victoria (Alberta) 1864–97	Last Mountain Houce 1869–72	Rocky Mountain House III 1868–75	Methy Portage ca. 1874–80s	Fort Saint James 1850s–1900s	South Battle-ford 1876–85
									x	
x										
x	x	x	x	x	x	x	x	x	x	x
		x							x	
									x	
									x	
									x	
			x							
			x	x	x		x	x		x
									x	
									x	
					x	x				x
x										
x	x								x	
x			x		x	x	x			x
x	x	x							x	
	x						x			
x	x	x					x	x	x	
									x	
									x	
							x			x
			x		x					x

Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Passion Flower					x		x		
Pearls					x		x	x	
Pekin	x						x	x	
Pergola		x					x	x	
Persian									
Portland Vase	x	x	x	x	x	x	x	x	x
Raphaelesque		x	x	x		x			
Ribbon			x						
Roma					x	x			
Roman Beads									
Rose and Sprigs				x					
Rose Wreath		x					x	x	
Ruins	x	x		x	x	x	x		
Rural Scenes		x	x	x	x		x	x	
Sardinia						x	x	x	
Seasons or Seasons Variation			x	x	x	x	x	x	x
Seasons Star				x					
Seaweed				x	x				
7663							x		
Sevres				x					
Shagreen				x					x
Shamrock							x	x	
Ship Border		x		x			x	x	
Souvenir					x				
Star		x					x		
Statice		x		x					
Strawberry			x		x	x	x	x	
Temple				x					
Thistle					x	x	x	x	
Tower	x	x	x	x		x	x		
Tulip								x	
Turco							x	x	
Tuscan					x	x			
Union	x		x	x					

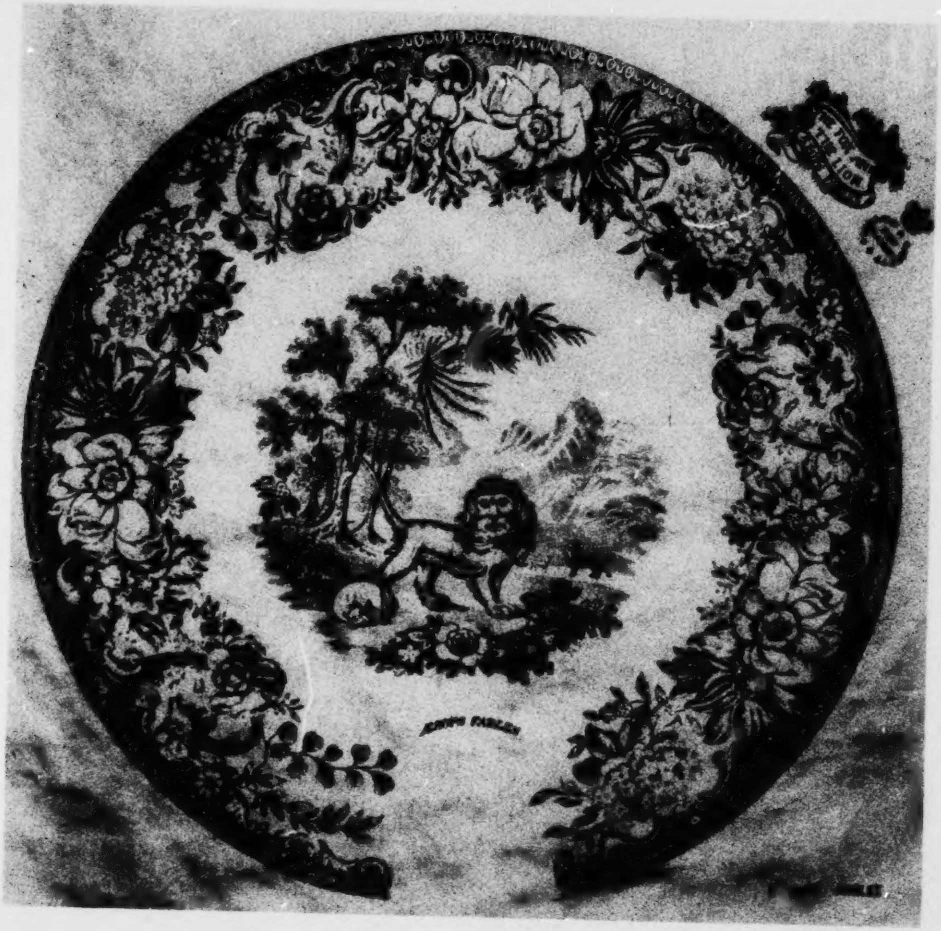
Upper Fort Garry 1835–92	Fort Desjarlais 1836–55	Bellevue Farm 1853–72	Fort Pelly II 1856–early 1900s	Ile-à-la-Crosse 18th C–present	Fort Victoria (Alberta) 1864–97	Last Mountain House 1869–72	Rocky Mountain House III 1868–75	Methy Portage ca. 1874–80s	Fort Saint James 1850s–1900s	South Battleford 1876–85
								x	x	x
					x			x		x
					x			x		
						x				
x									x	
x								x		
		x		x					x	
					x					
x		x	x	x	x	x	x	x	x	
x	x	x			x	x			x	
						x				
									x	
x										
									x	
x				x	x			x		x
								x		
									x	
			x		x	x			x	x
										x
				x	x			x		

Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Venetia					x		x		
Violet					x		x		
Warwick Groups	x			x					
Waterloo				x	x				
Watteau	x	x	x	x			x	x	x
Wellington		x			x				
Willow				x					
Name unknown:									
grapevine		x					x	x	
honeycomb							x		

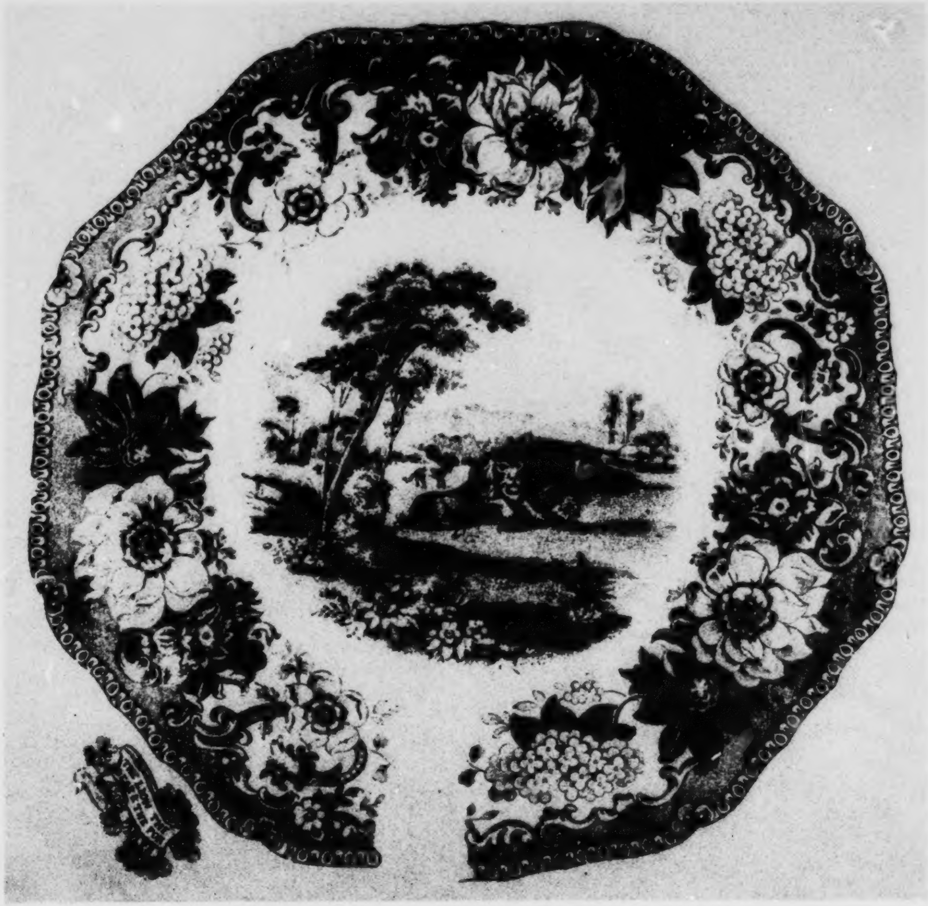
Upper Fort Garry 1835–92	Fort Desjarlais 1836–55	Bellevue Farm 1853–72	Fort Pelly II 1856–early 1900s	Ile-à-la-Crosse 18th C–present	Fort Victoria (Alberta) 1864–97	Last Mountain House 1869–72	Rocky Mountain House III 1868–75	Methy Portage ca. 1874–80s	Fort Saint James 1850s–1900s	South Battle-ford 1876–85
								x		
								x		
x	x	x						x	x	
x										
			x		x		x	x		

1–26 **Aesop's Fables** (ca. 1830–post-1879). Introduced by Spode in the late 1820s or early 1830s (Whiter 1970: 170). It reproduced Samuel Croxall's illustrations for *Fables of Aesop*, published in 1793 (Copeland 1976b: 1296). Excavated examples were made by W.T. Copeland. A Copeland and Garrett mark is on one of the copper plates. The pattern was registered and reintroduced with additional centres in 1879. The later centres are not illustrated here.

1 Aesop's Fables: The Fox and the Lion.



2 Aesop's Fables: The Lion, the Bear and the Fox.

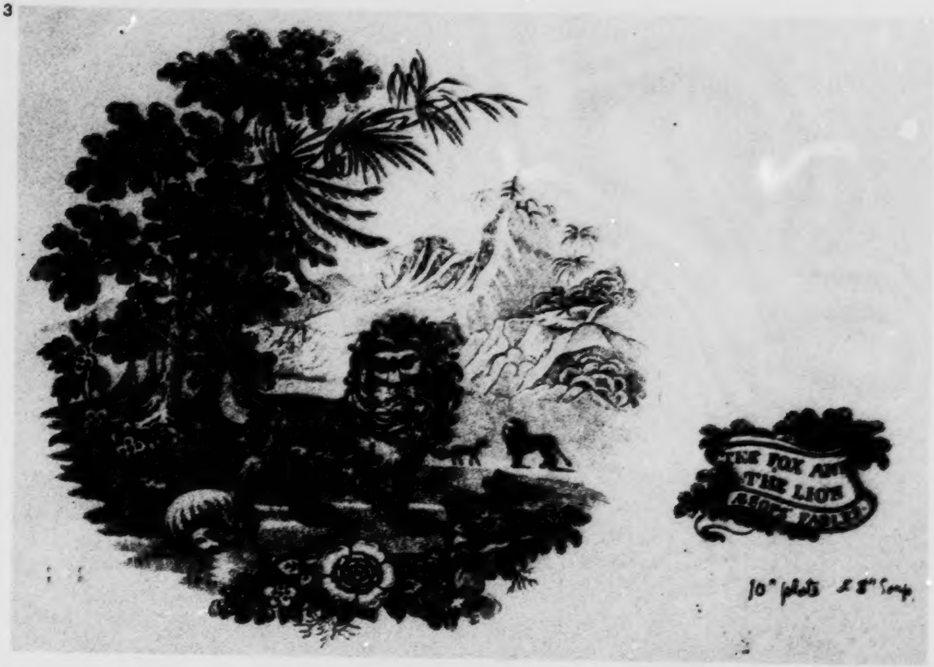


3 Aesop's Fables: The Fox and the Lion.

4 Aesop's Fables: The Fox and the Tiger.

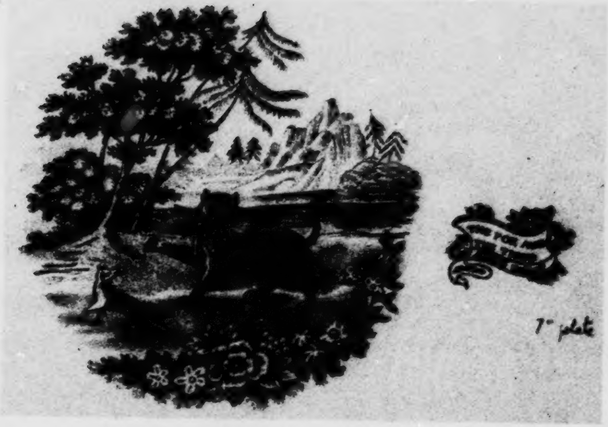
5 Aesop's Fables: The Fox and the Grapes.

3


THE FOX AN
THE LION
AESOP'S FABLES

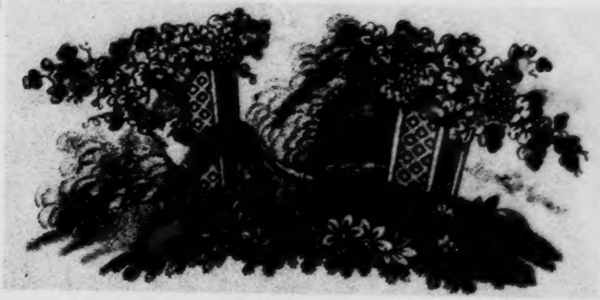
10" plate & 8" Soup.

4



7" plate

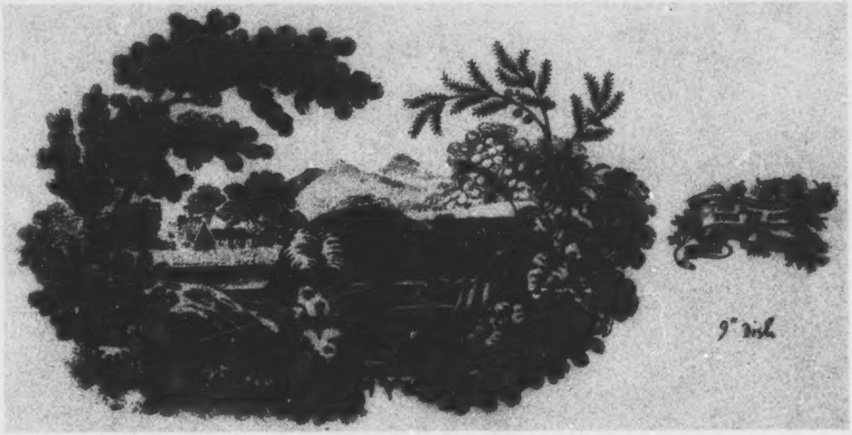
5



6 Aesop's Fables: The Dog and the Shadow.

7 Aesop's Fables: The Ass, the Lion and the Cock.

6



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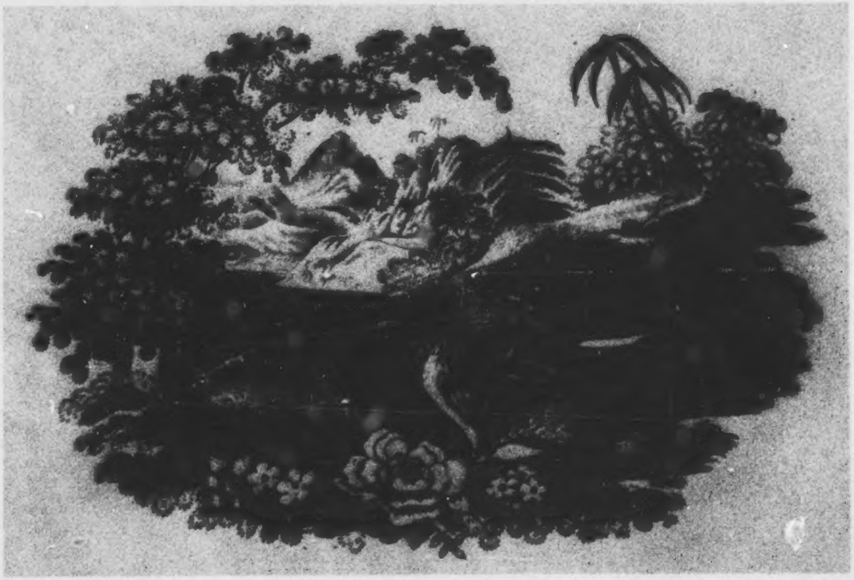
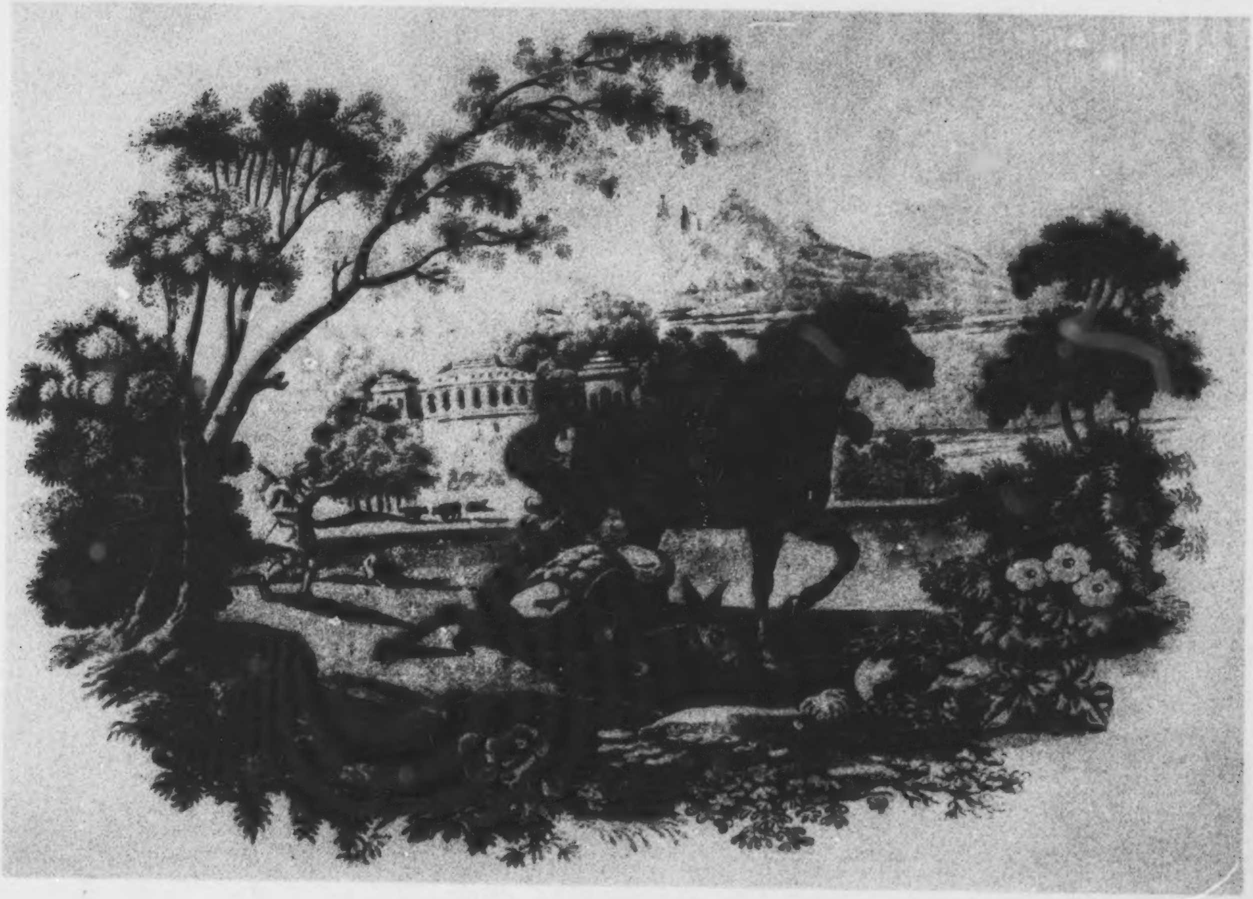
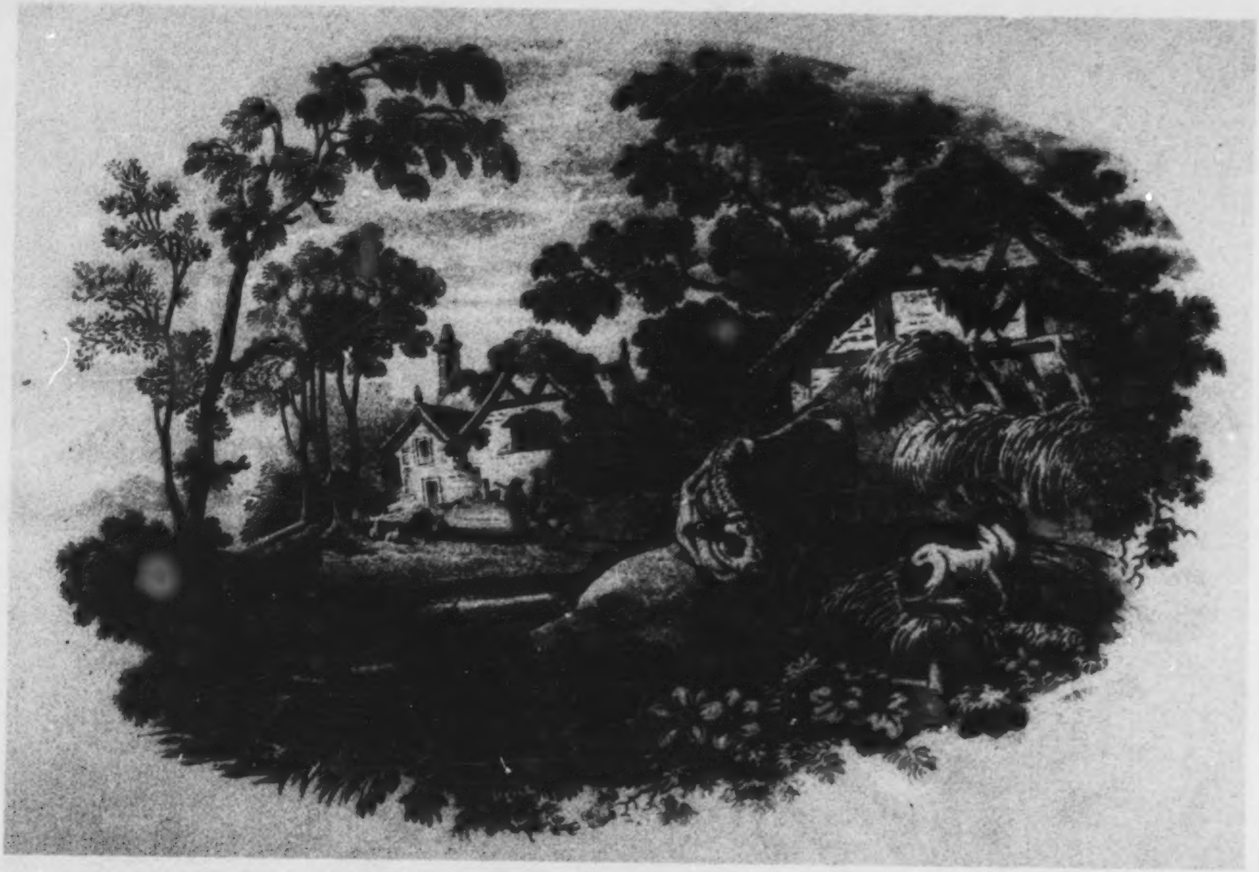


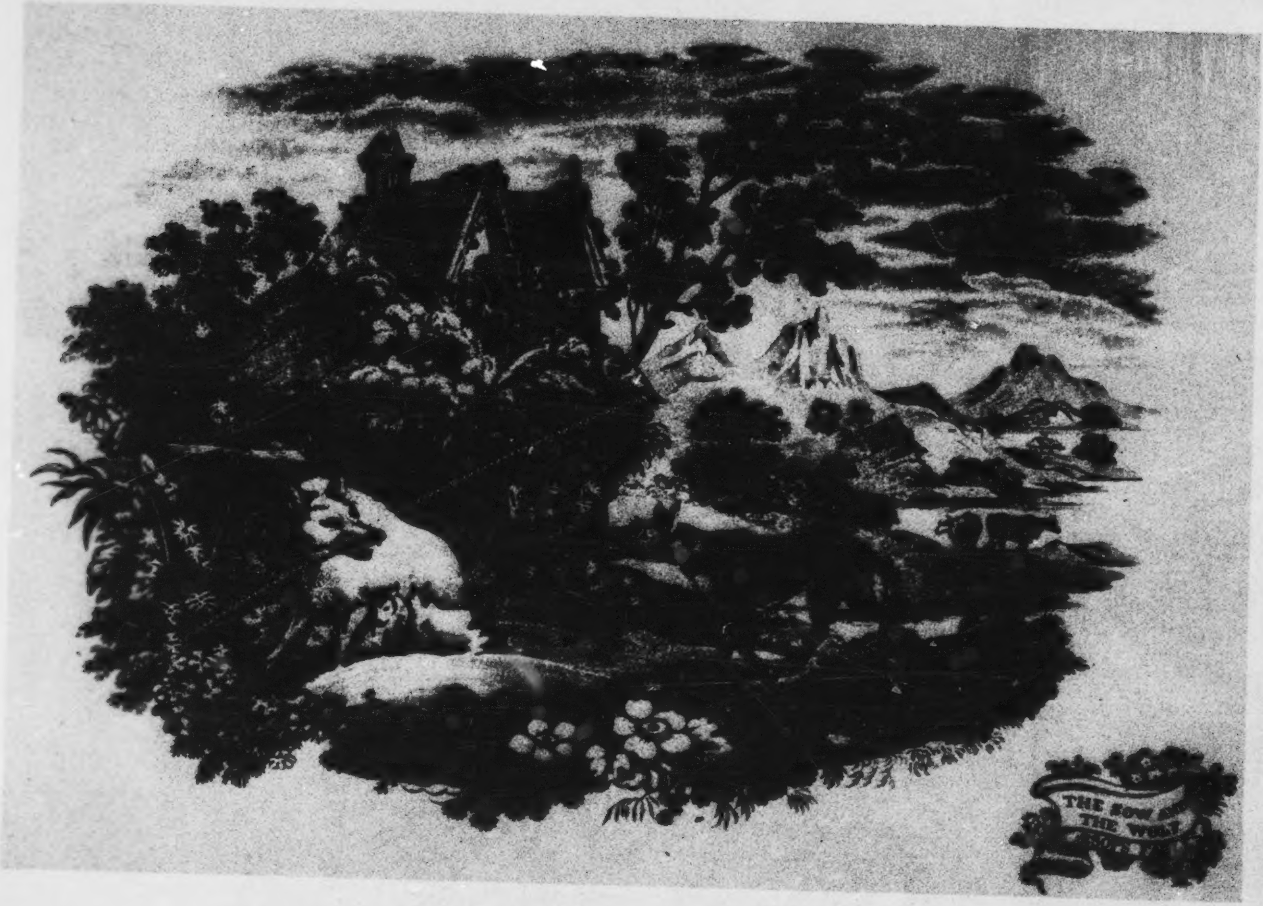
8 Aesop's Fables: The Horse and the Loaded Ass.



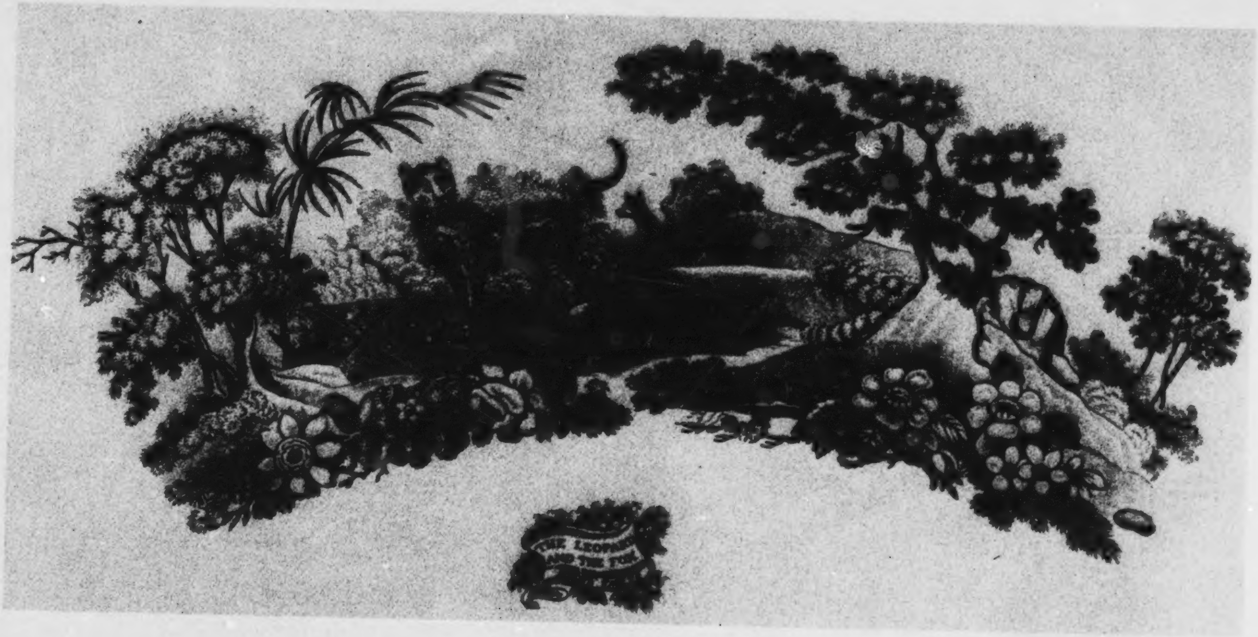
9 Aesop's Fables: The Dog in the Manger.



10 Aesop's Fables: The Sow and the Wolf.


THE SOW
THE WOLF

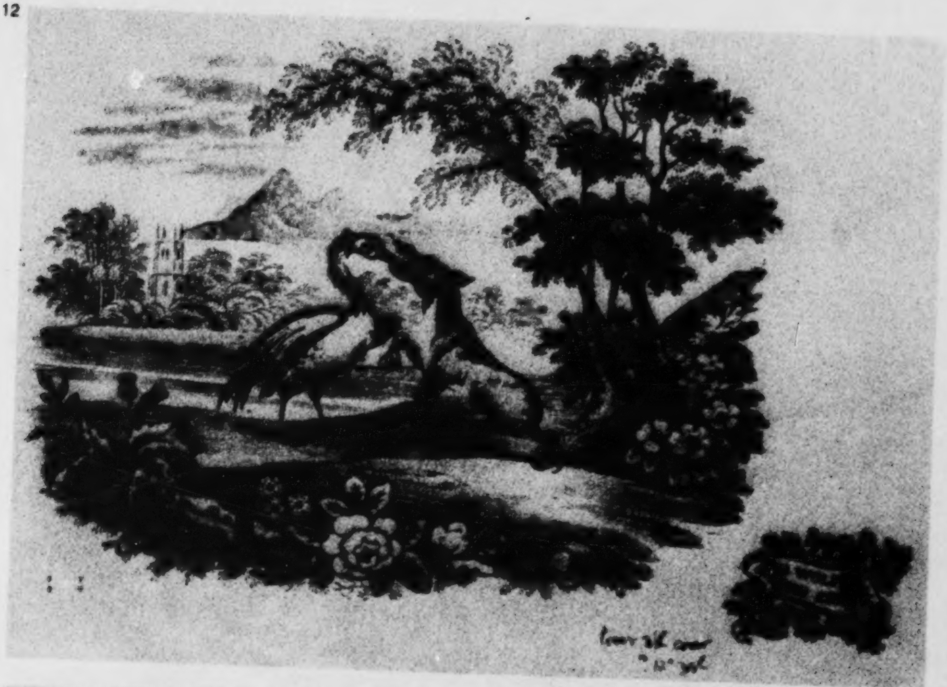
11 Aesop's Fables: The Leopard and the Fox.


THE LEOPARD
AND THE FOX

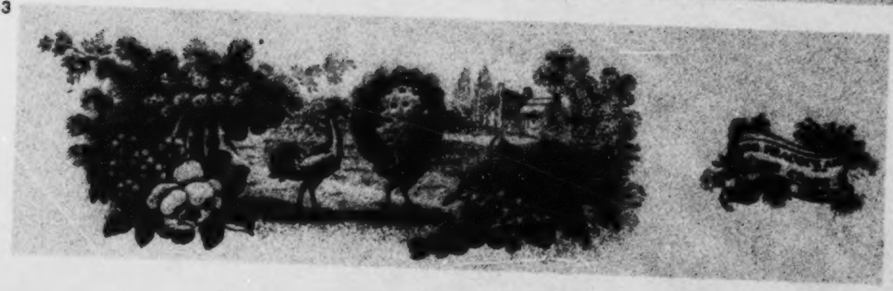
12 Aesop's Fables: The Wolf and the Crane.

13 Aesop's Fables: The Peacock and the Crane.

12



13



14 Aesop's Fables: The Dog and the Wolf.

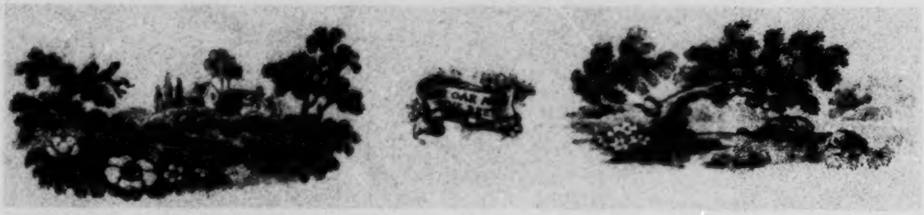
15 Aesop's Fables: The Oak and the Reed.

16 Aesop's Fables: The Crow and the Pitcher.

17 Aesop's Fables: The Lioness and the Fox.

14

15



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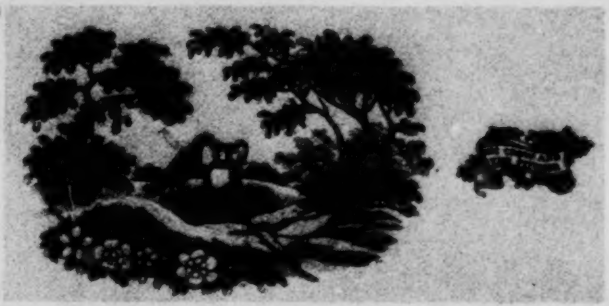

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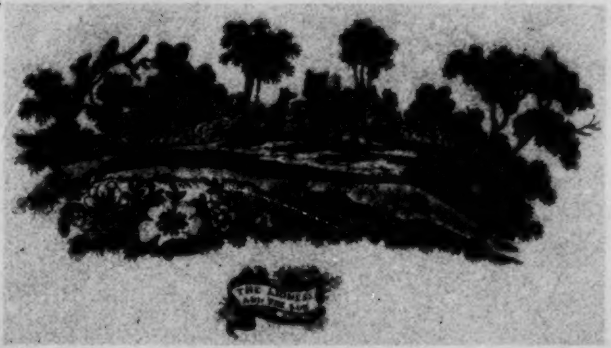
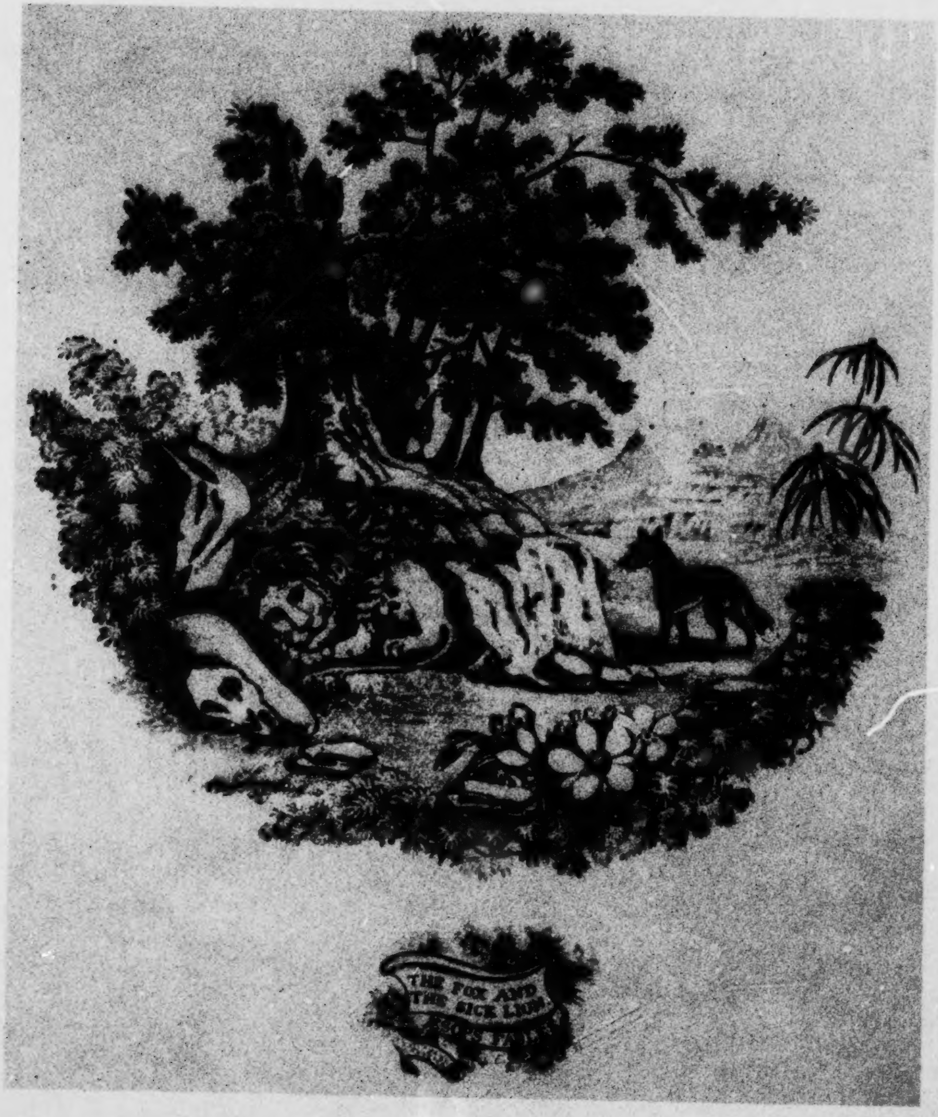


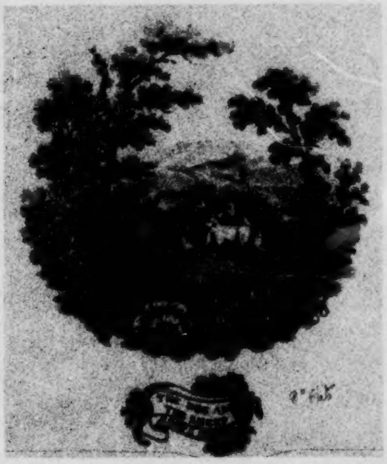
18 Aesop's Fables: The Fox and the Sick Lion.


THE FOX AND
THE SICK LION.
ÆSOP'S FABLES

19 Aesop's Fables: The Dog and the Sheep.

20 Aesop's Fables: The Fox and the Goat.

19



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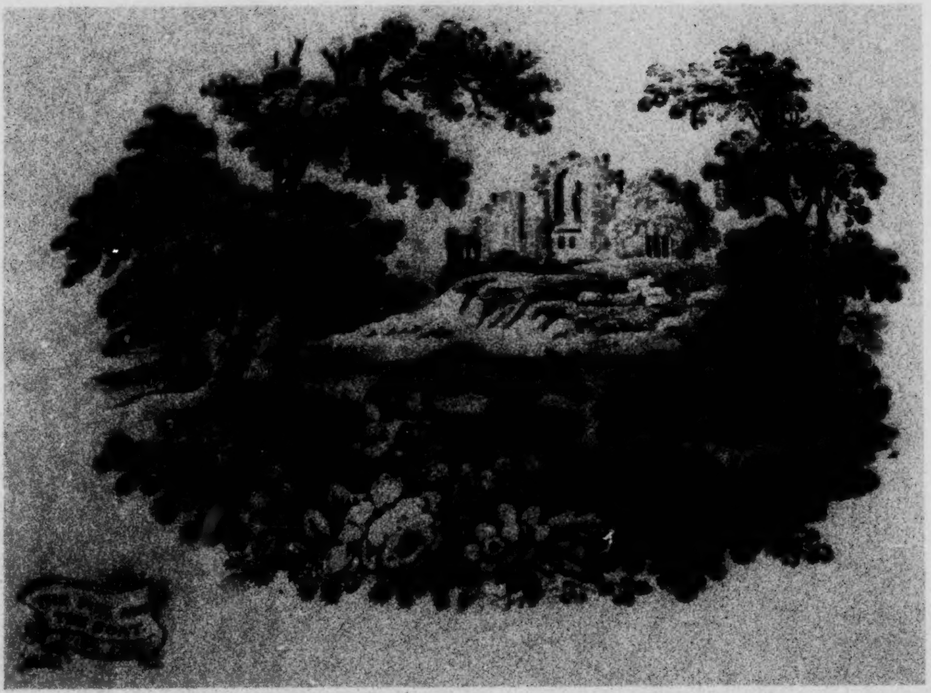
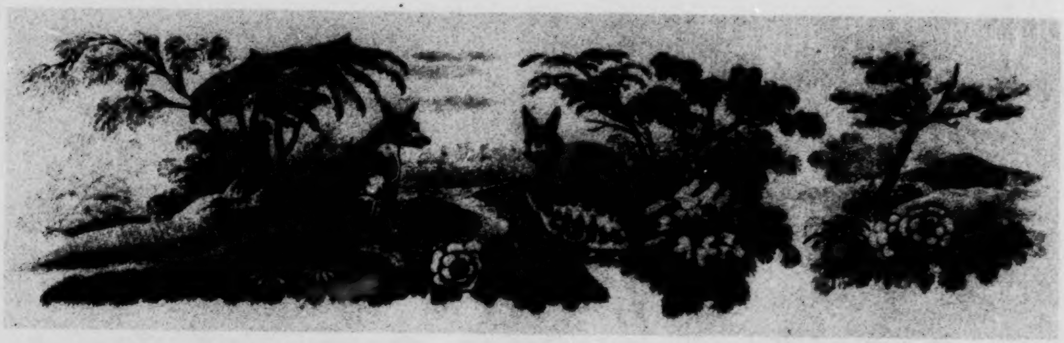


21 Aesop's Fables: The Fox, the Hare and the Tortoise.

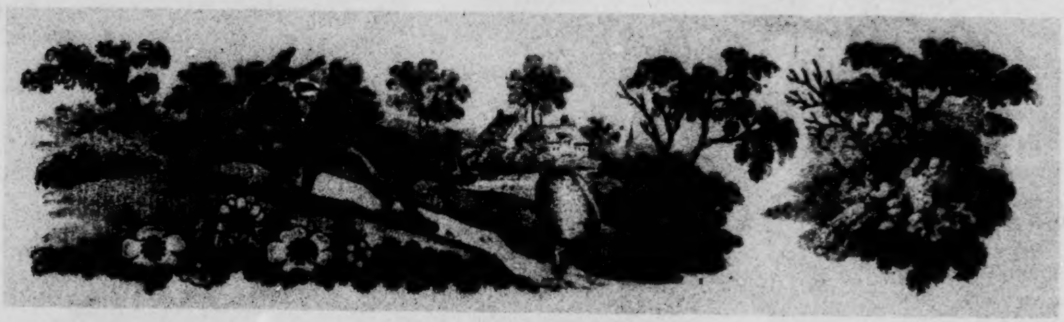
22 Aesop's Fables: The Wolf and the Lamb.

23 Aesop's Fables: The Wolf, the Lamb and the Goat.

21



22



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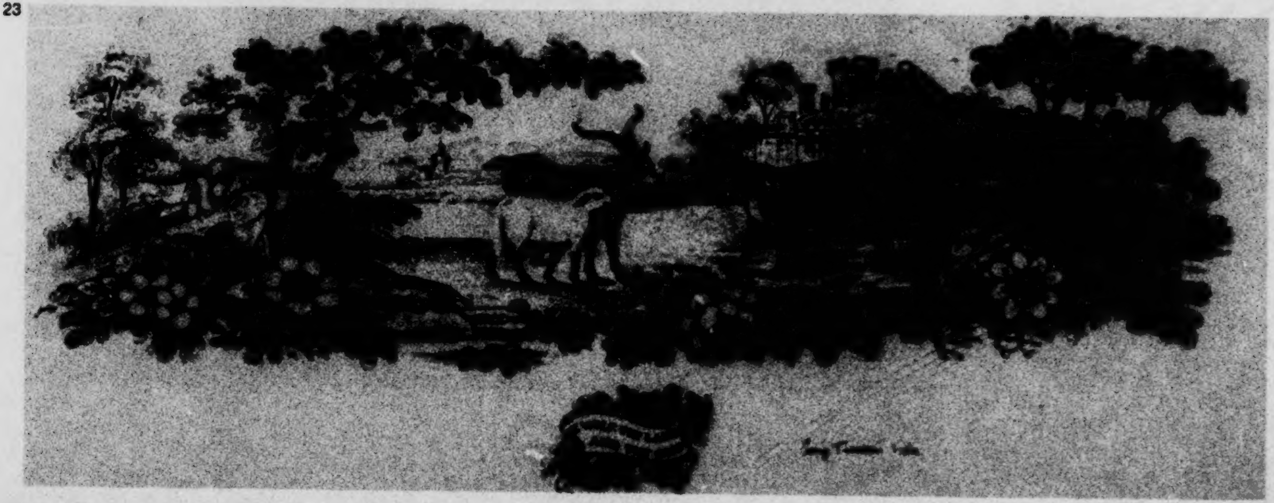
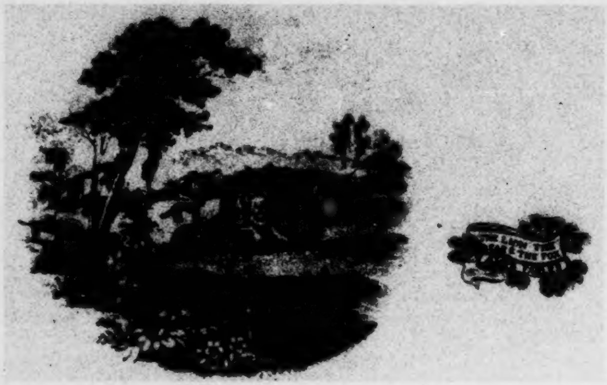


24 Aesop's Fables: The Lion, the Bear and the Fox.

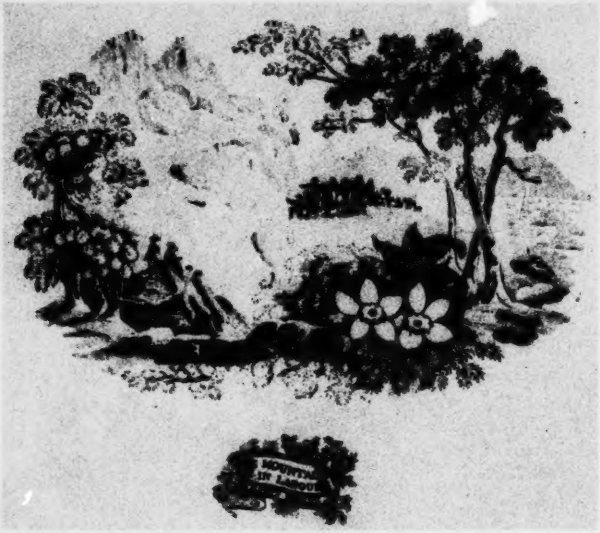
25 Aesop's Fables: The Mountains in Labour.

26 Aesop's Fables: The Stag Looking into the Water.

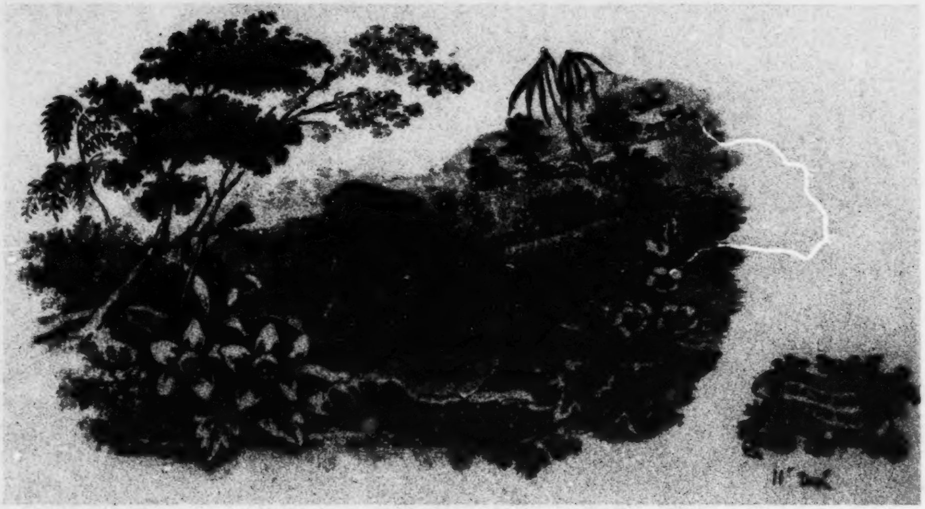
24



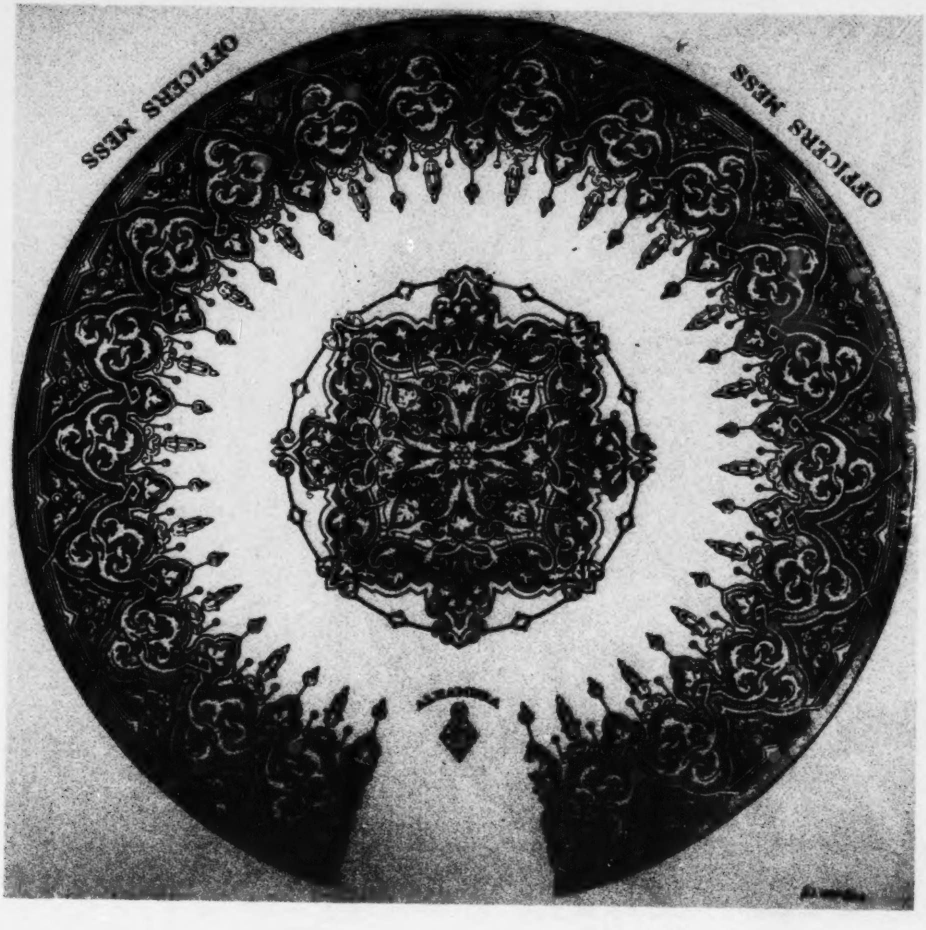
25


MOUNTAI
IN LABOU

26

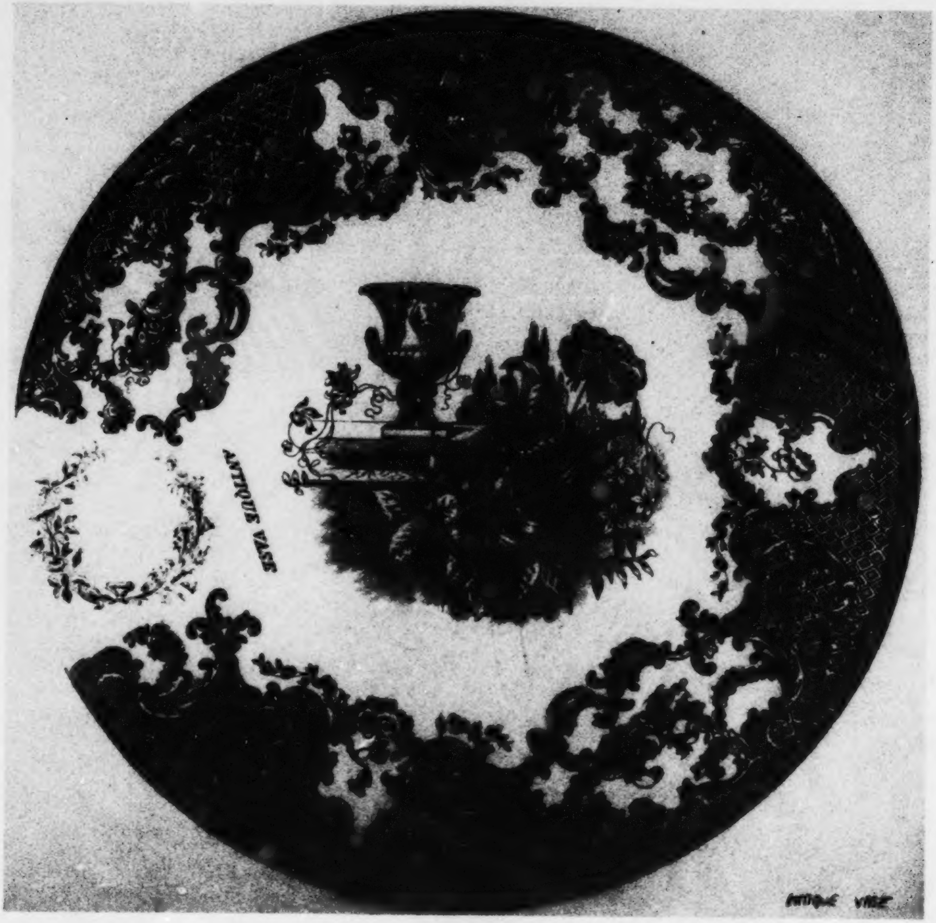


27 **Alhambra** (1848–post-1882). Registered 30 June 1848. Earliest pattern number 8163. Excavated examples were made by W.T. Copeland. It appears in W.T. Copeland and Sons' 1882 catalogue.

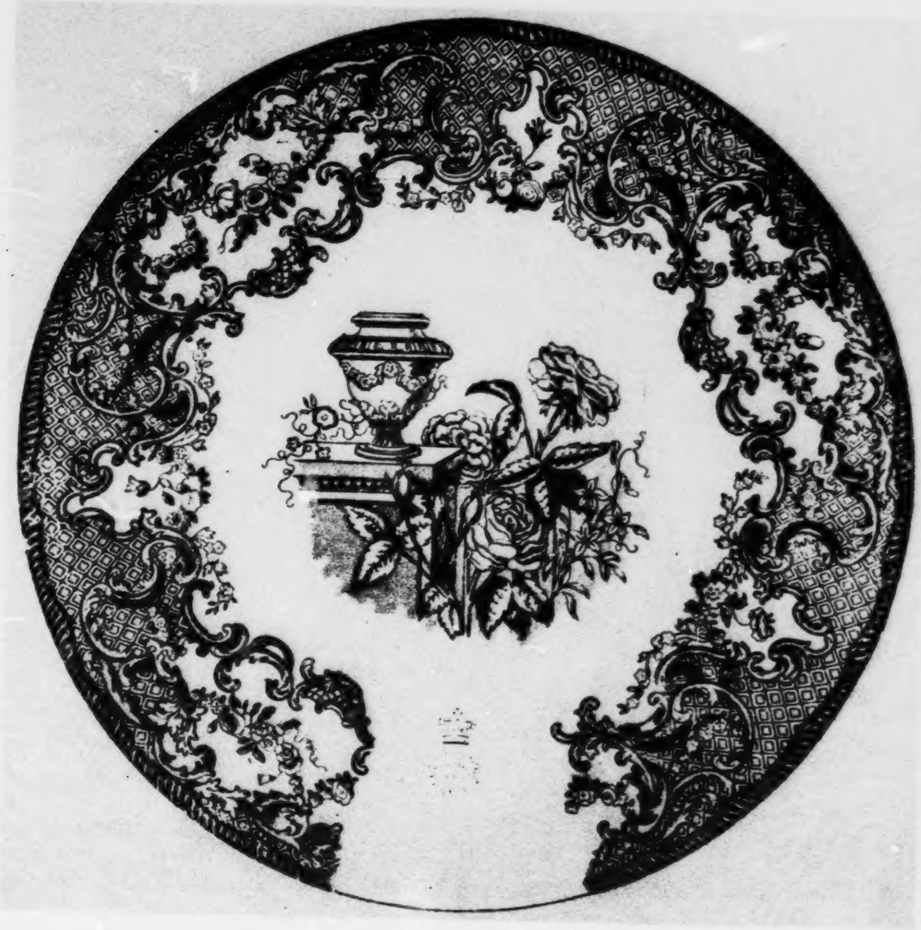

OFFICERS MESS
OFFICERS MESS

28–31 **Antique Vase** (pre-1847–20th century). Introductory date not known. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It was reintroduced in the 20th century under the name "Mimosa."

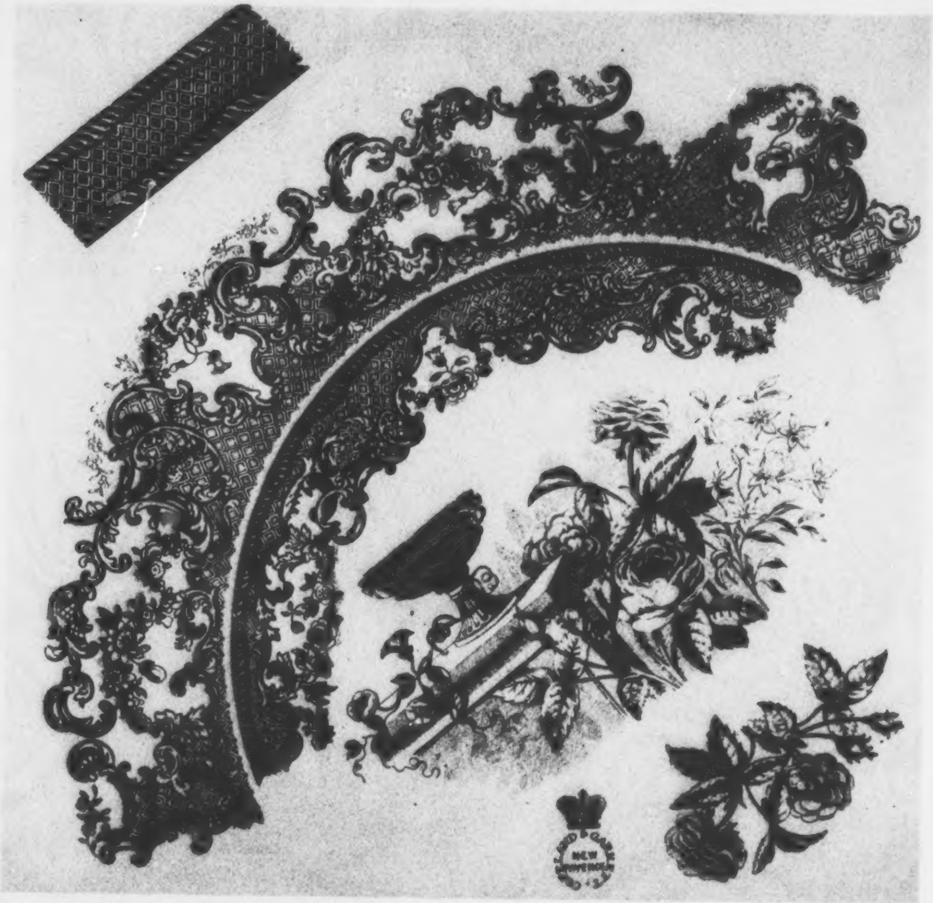
28 **Antique Vase.** The cartouche in the break in the border was used on the back of the object as part of a backstamp.



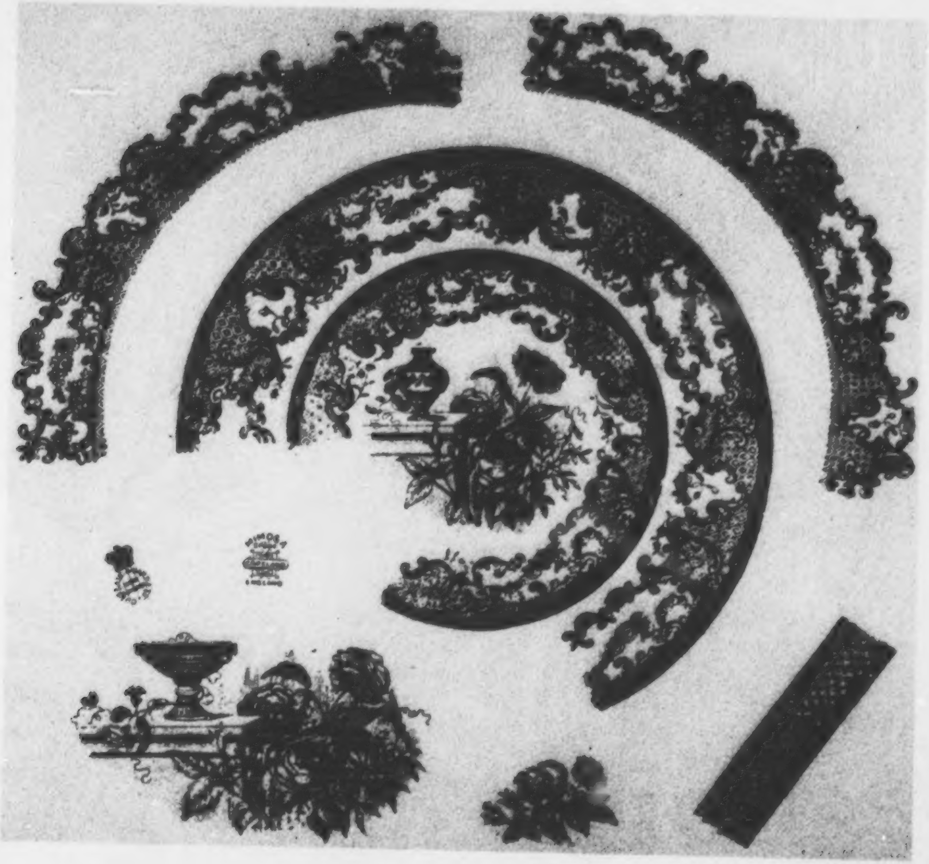
29 Antique Vase.



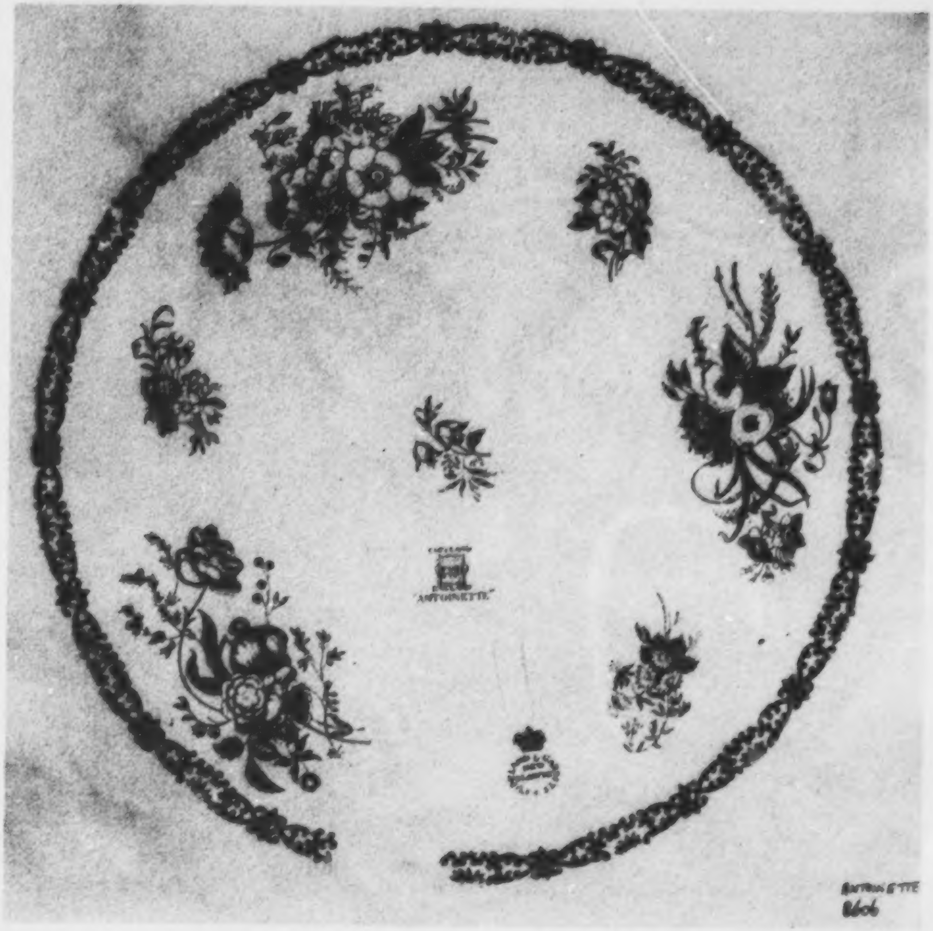
30 Antique Vase. The rectangular design in the upper left was probably used on a handle.



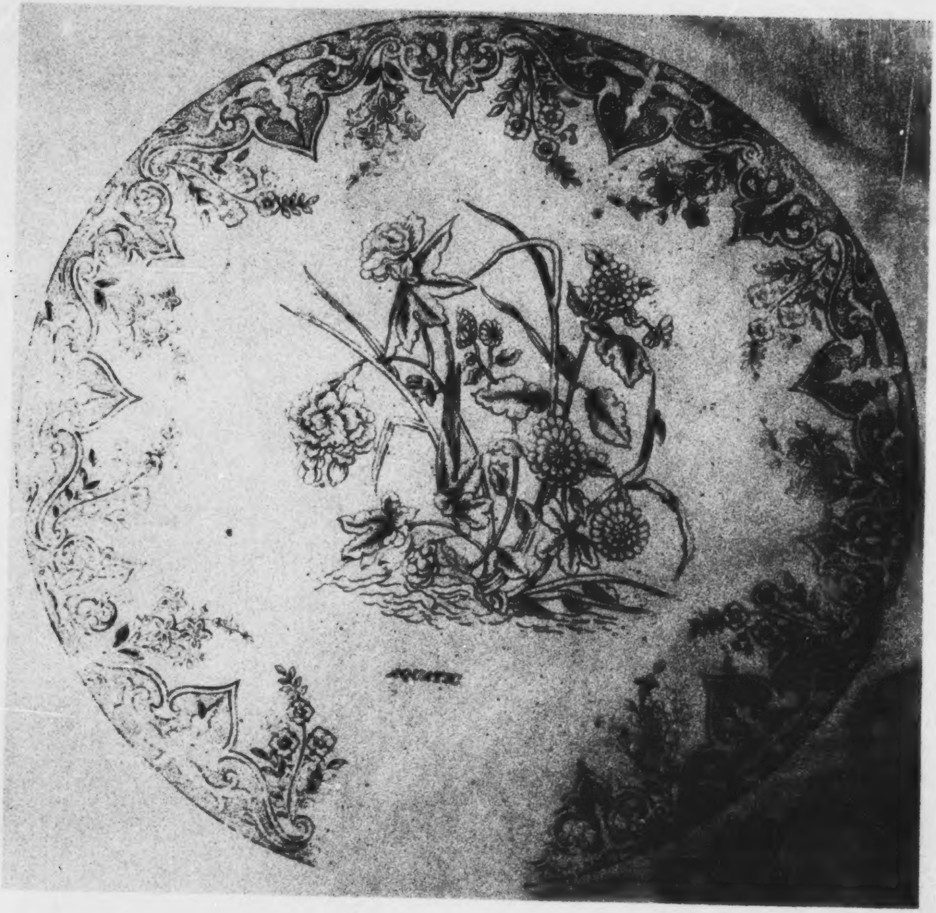
31 Antique Vase.



32 **Antoinette** (ca. 1837–20th century). Earliest pattern number is B606. A Copeland and Garrett mark occurs on the copper plate in addition to a 20th-century mark.

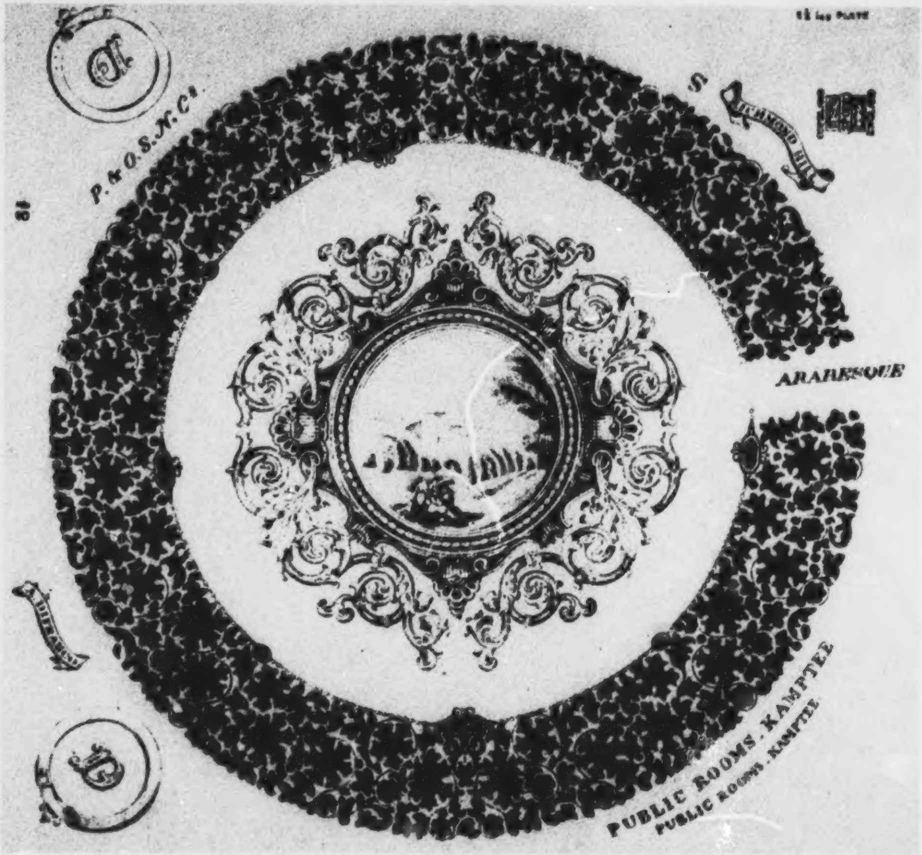

"ANTOINETTE."
ANTOINETTE
B606

33 **Aquatic** (ca. 1837–post-1839). Earliest pattern number is B642. An excavated specimen from Fort Nez Percé bears the printed pattern number "B.776." The engraving on the copper plate is very worn, hence the uneven appearance of the print.

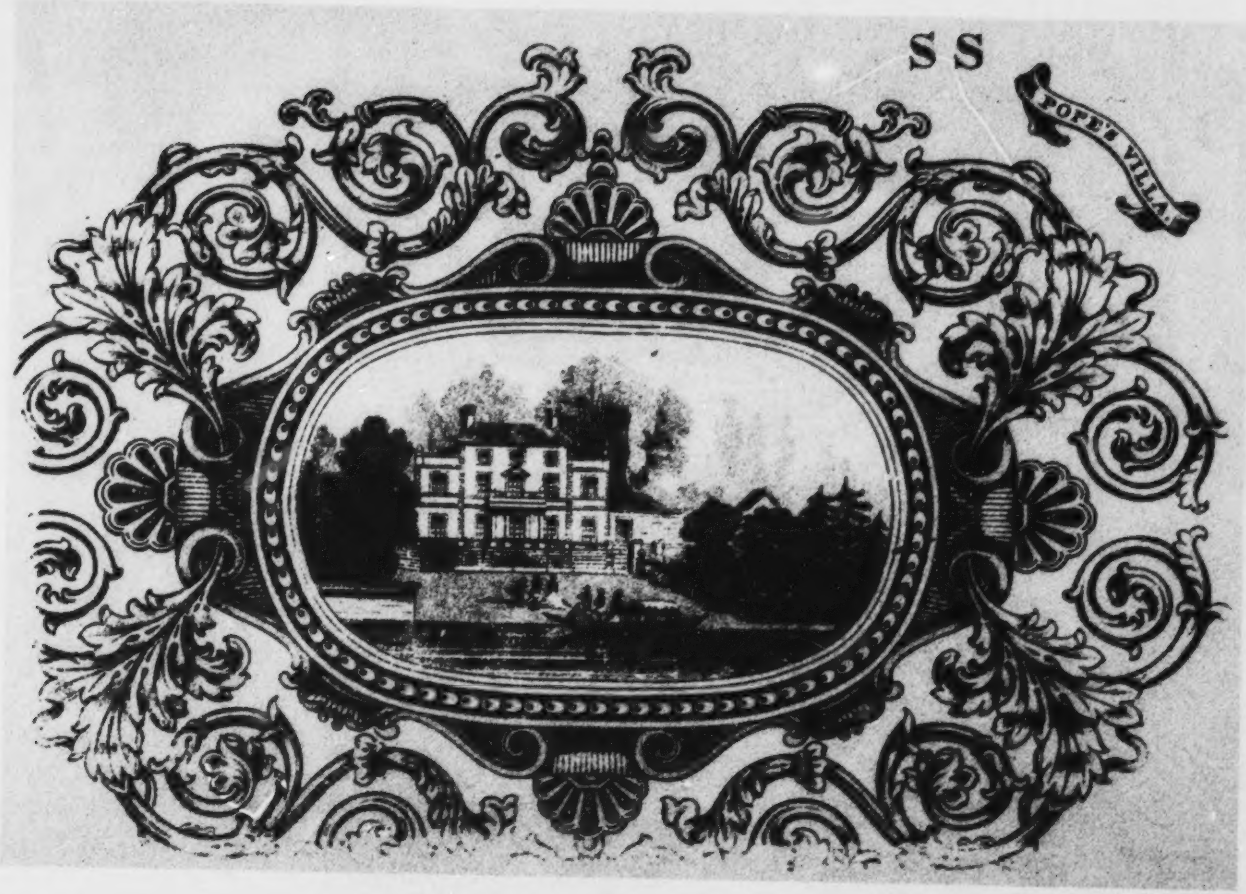


34–53 **Arabesque** (ca. 1835–post-1882). Earliest pattern number for border is 5268. The border was used on several different patterns. Alone, it is called Arabesque; with a series of English views, the name of each view is used as the pattern name (Tower of London, Richmond Hill, etc.). Copeland and Garrett marks are found on copper plates of these patterns. With a series of Egyptian views, it is called Cairo. Cairo was introduced in 1881 (pattern number 2/1796). Both Arabesque and Cairo appear in W.T. Copeland and Sons' 1882 catalogue.

34 Arabesque border, Richmond Hill centre.


P. & O.S.N.C°
RICHMOND HILL
18
ARABESQUE
PUBLIC ROOMS. KAMPTEE
PUBLIC ROOMS. KAMPTEE

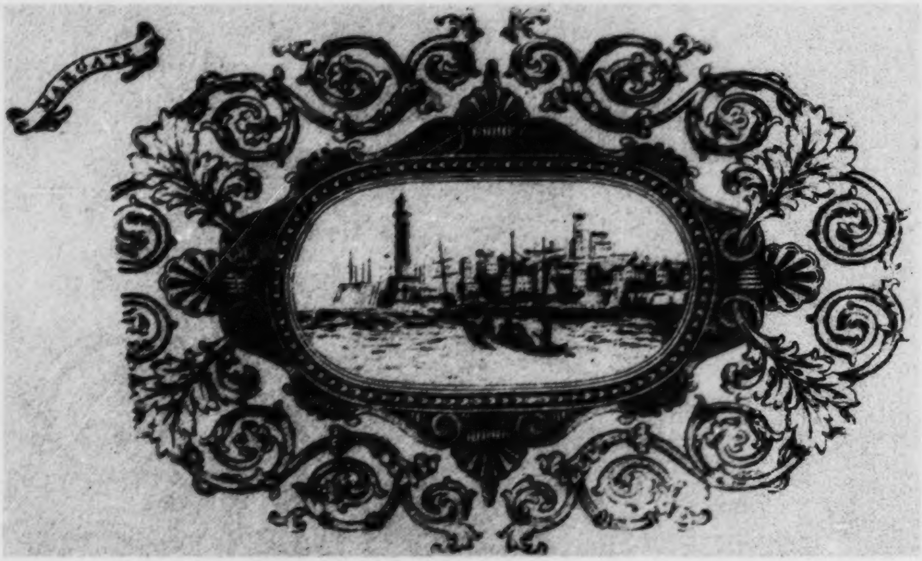
35 Pope's Villa centre.


SS
POPE'S VILLA

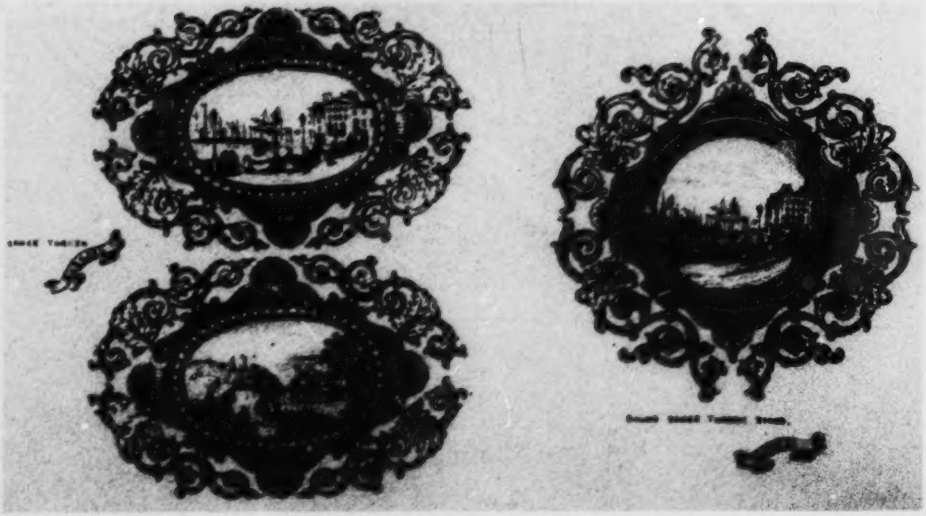
36 Margate centre.

37 Margate centres (top left, right); Hastings centre (bottom left).

36



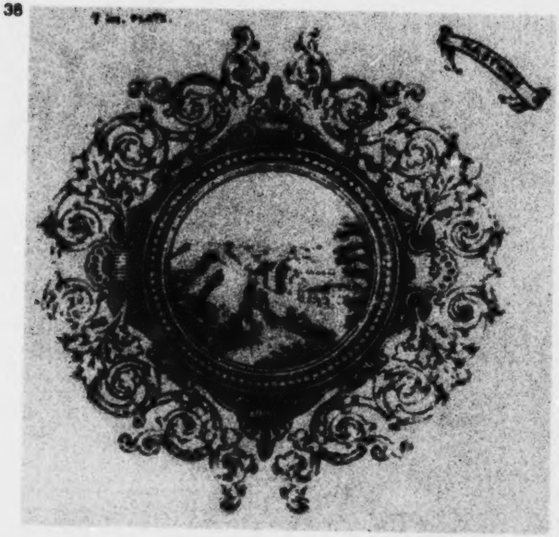
37



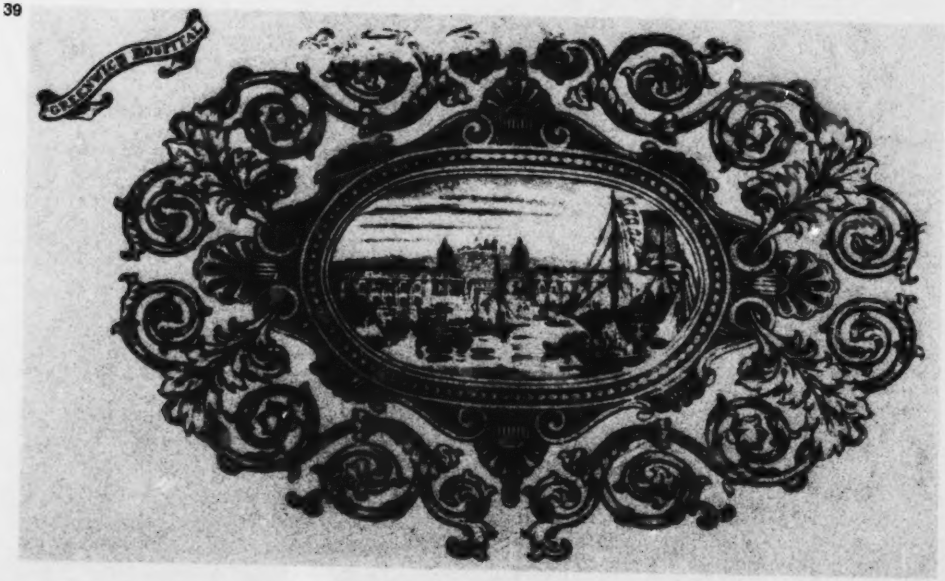
38 Hastings centre.

39 Greenwich Hospital centre.

38

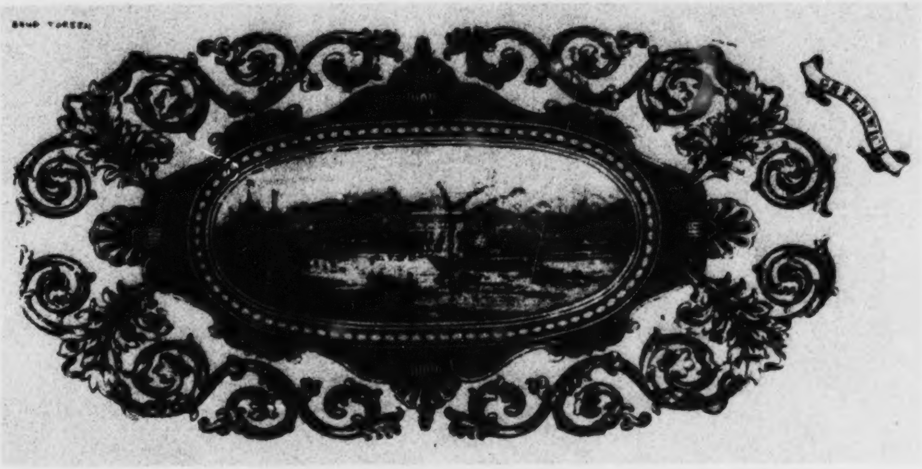


39

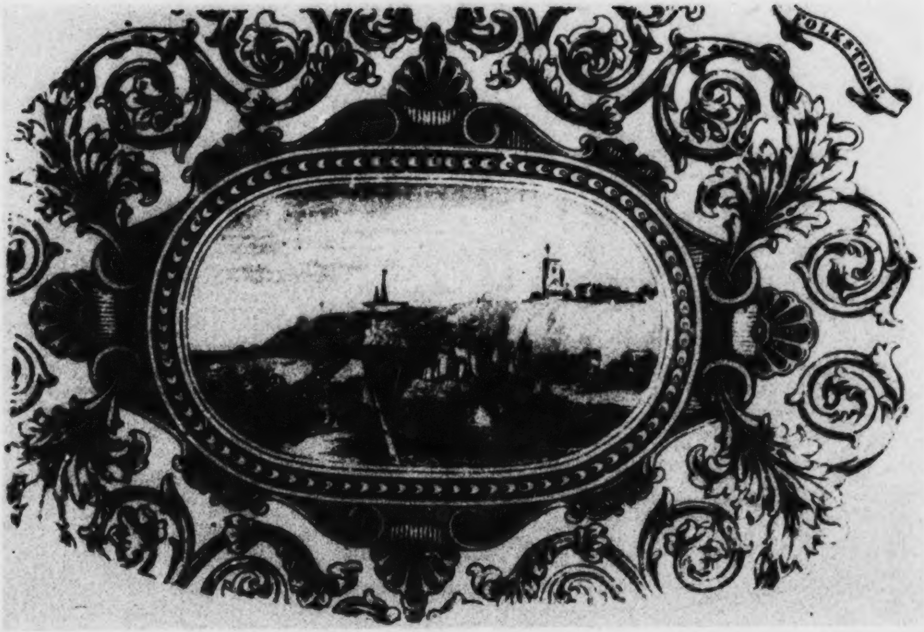

GREENWICH HOSPITAL

40 Greenwich centre. 41 Folkstone centre.

40


SOUP TUREEN
GREENWICH

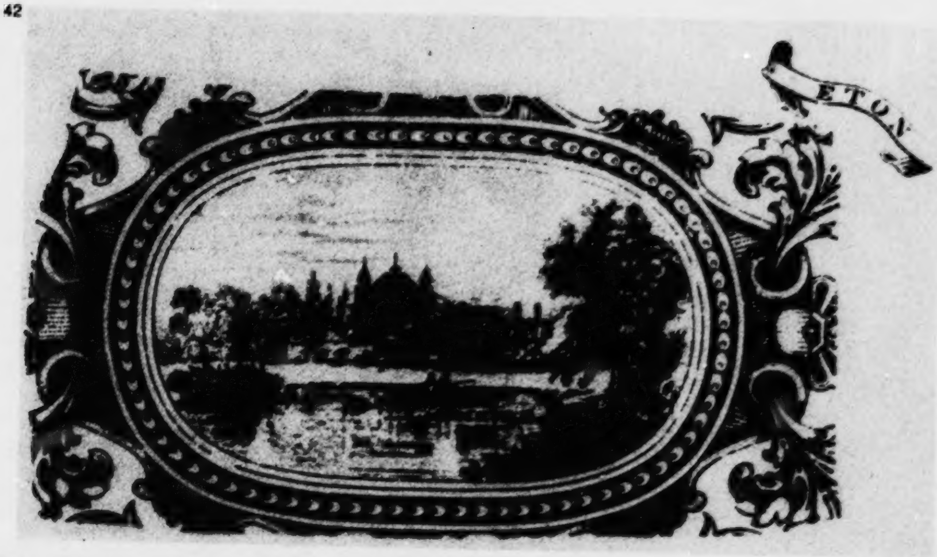
41



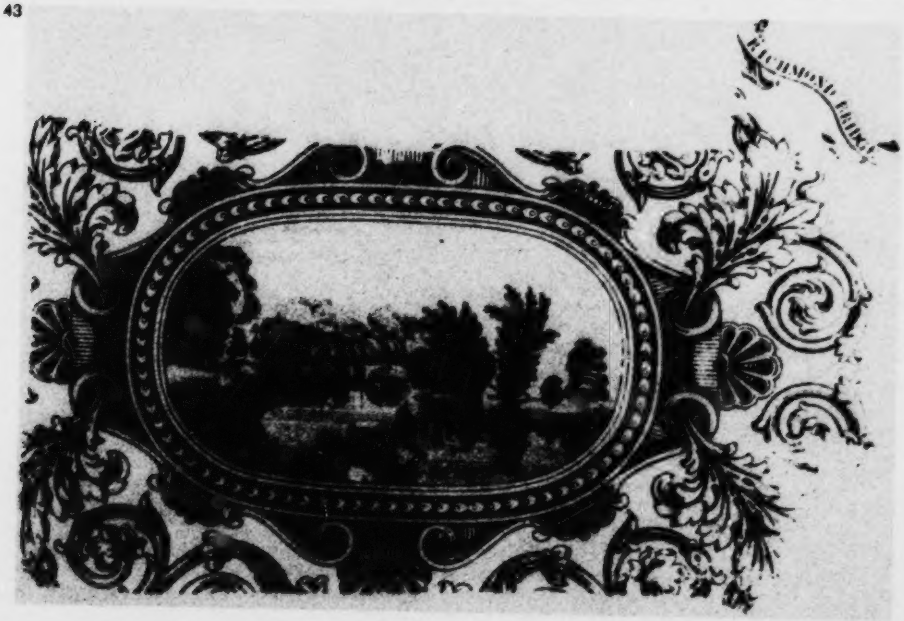
42 Eton centre.

43 Richmond Bridge centre.

42



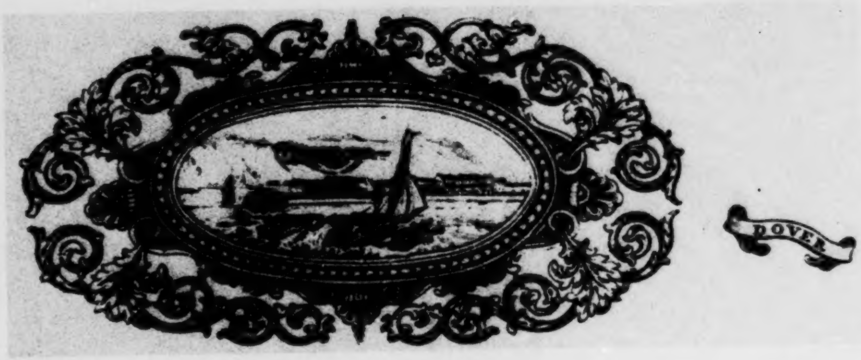
43


RICHMOND BRIDGE

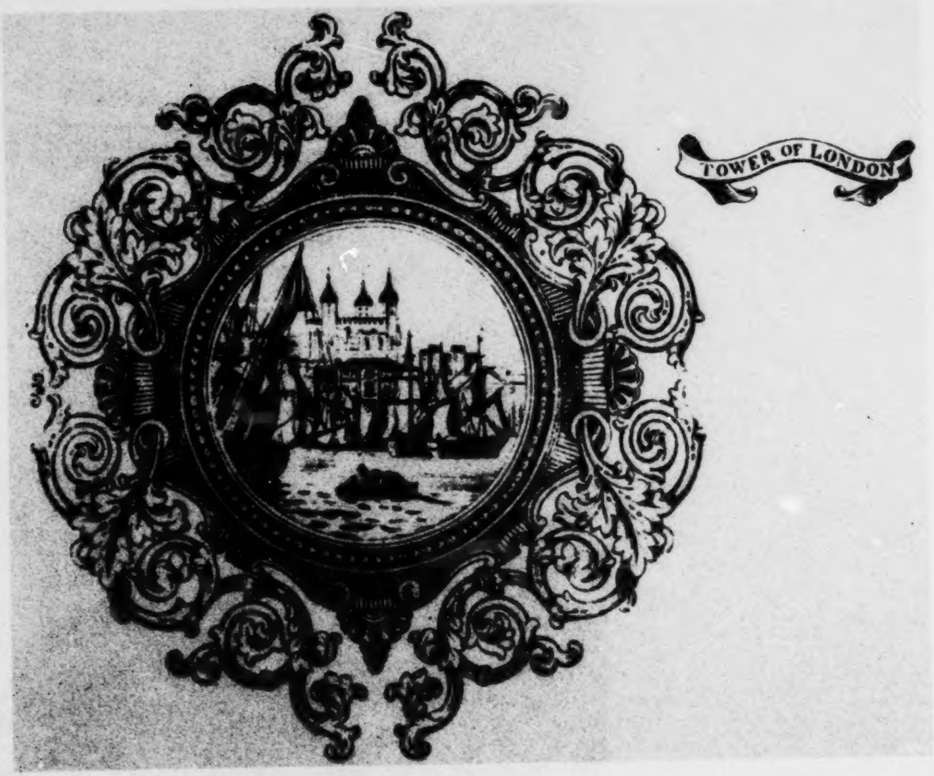
44 Dover centre.

45 Tower of London centre.

44



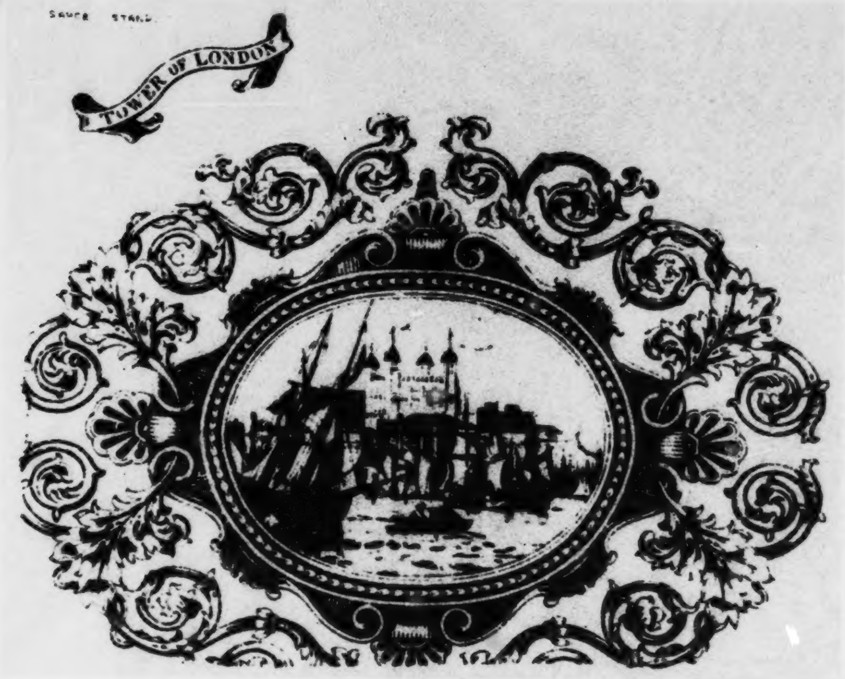
45


TOWER OF LONDON

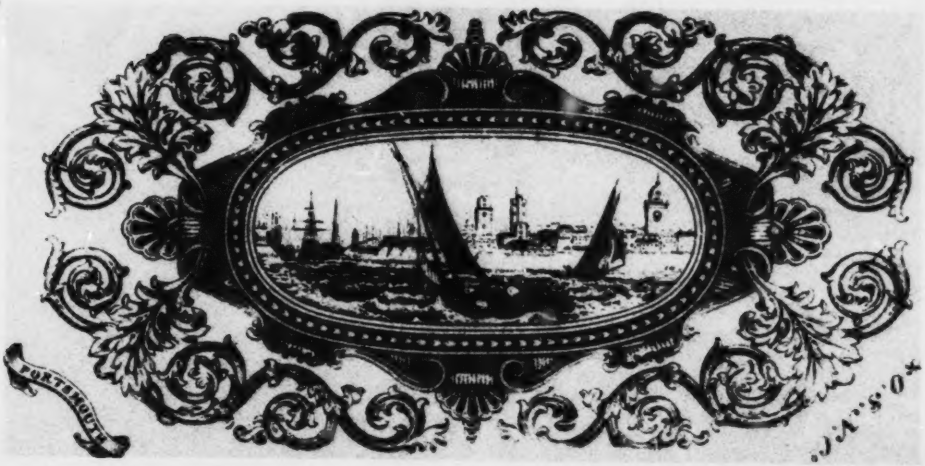
46 Tower of London centre.

47 Portsmouth centre.

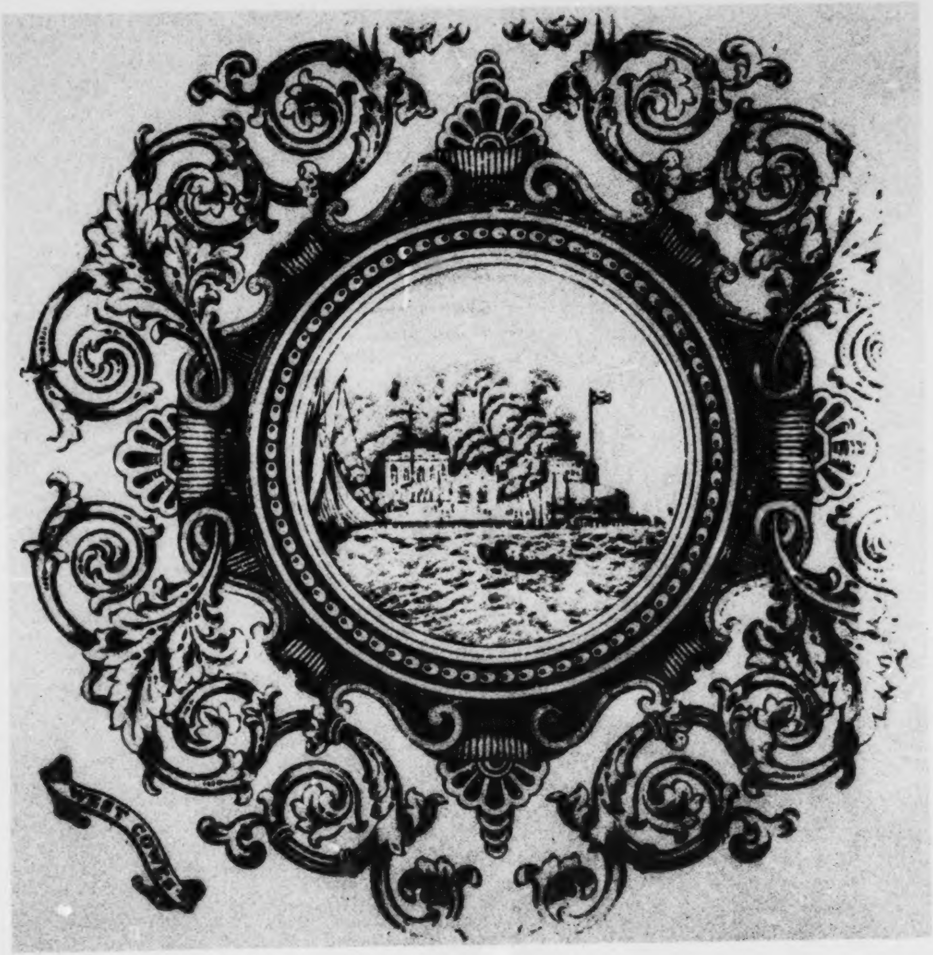
46


SAUCE STAND.
TOWER OF LONDON

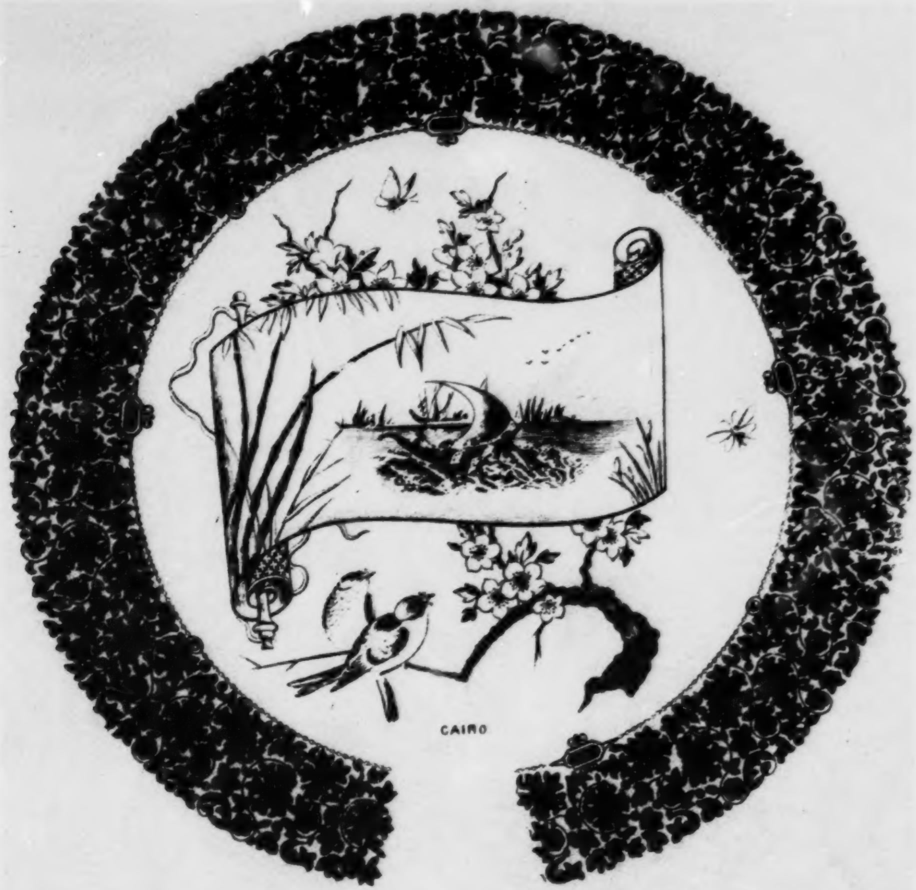
47


PORTSMOUTH
.J.A.S.O.

48 West Cowes centre.



49 Arabesque border, Cairo centre.

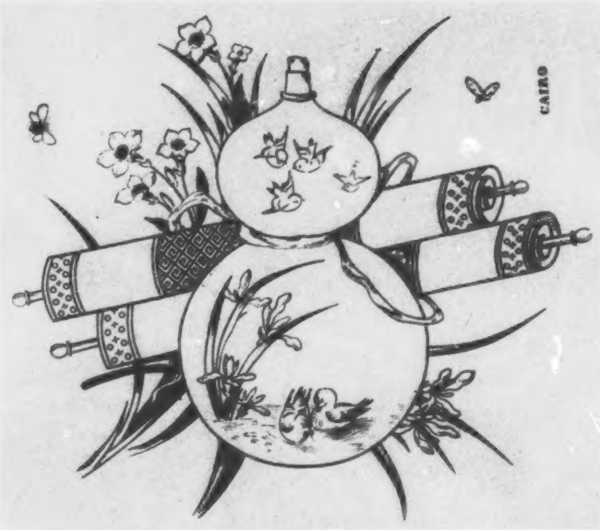


50 Cairo centre.

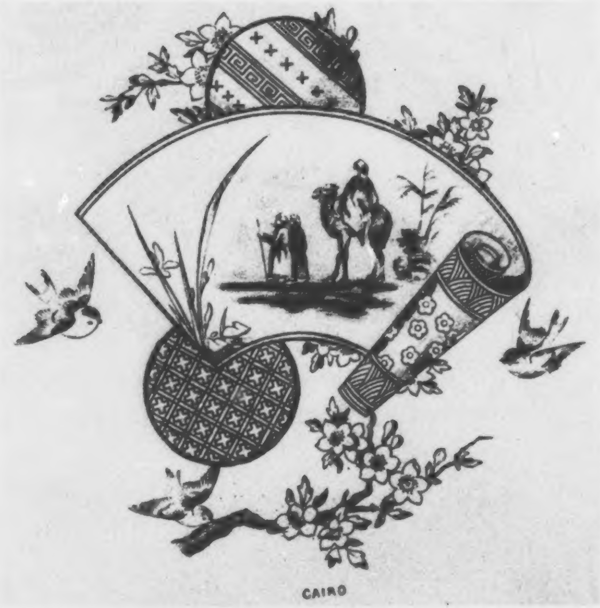
51 Cairo centre.

52 Arabesque border, Cairo centre.

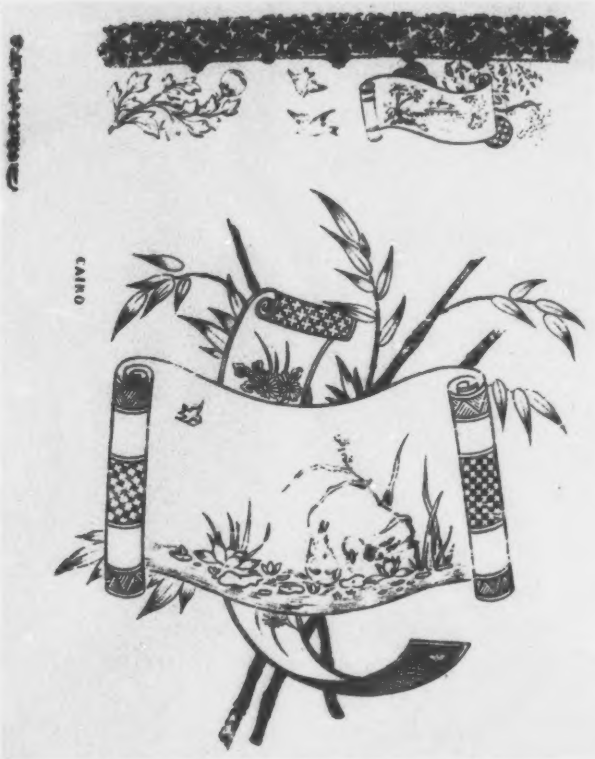
50



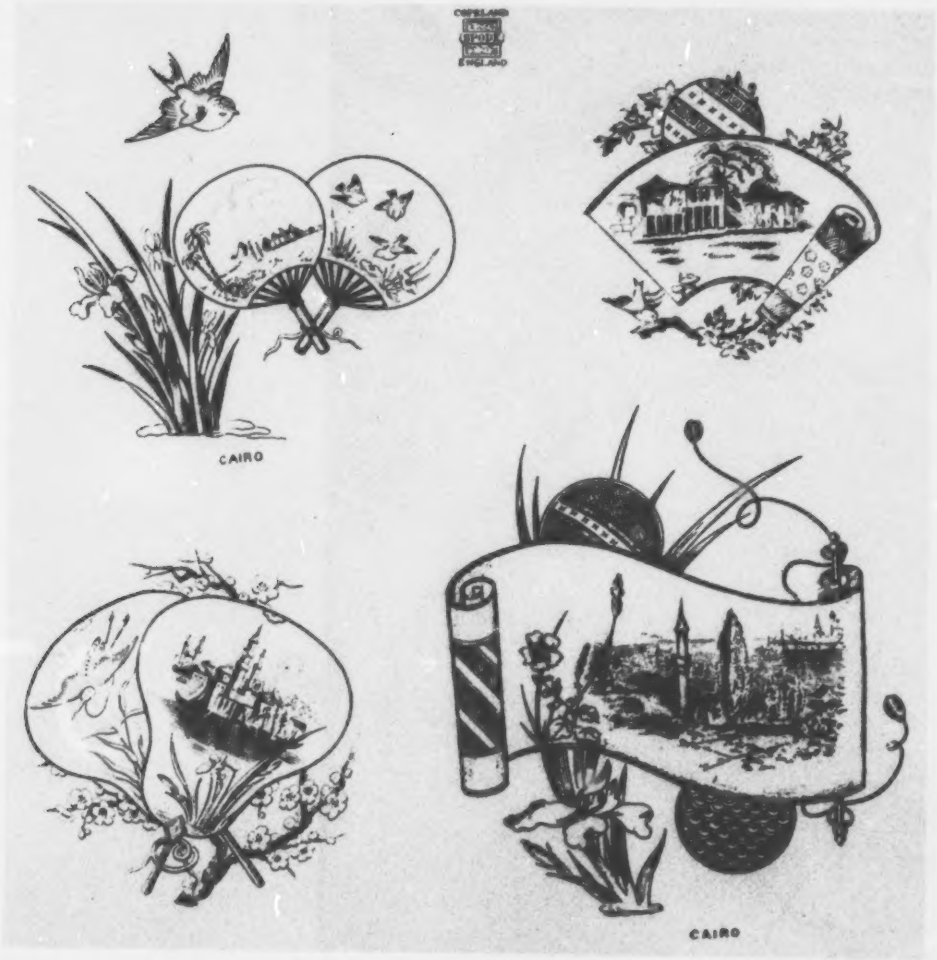
51



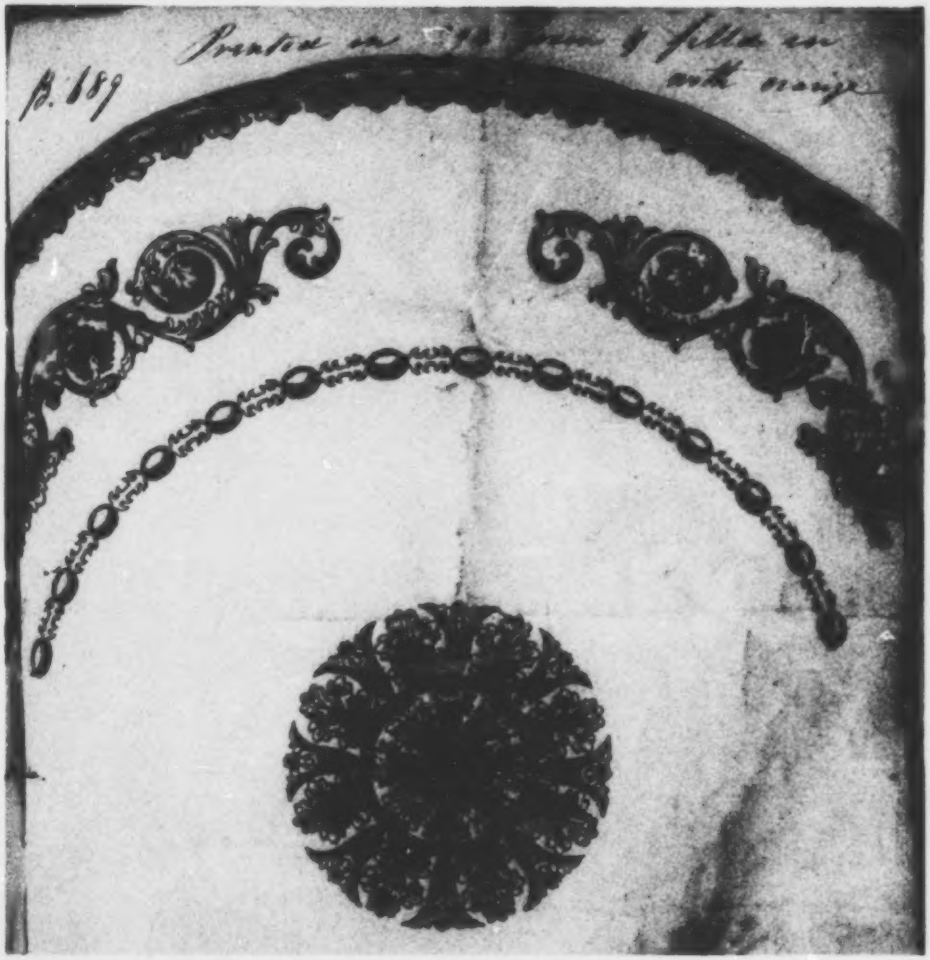
52



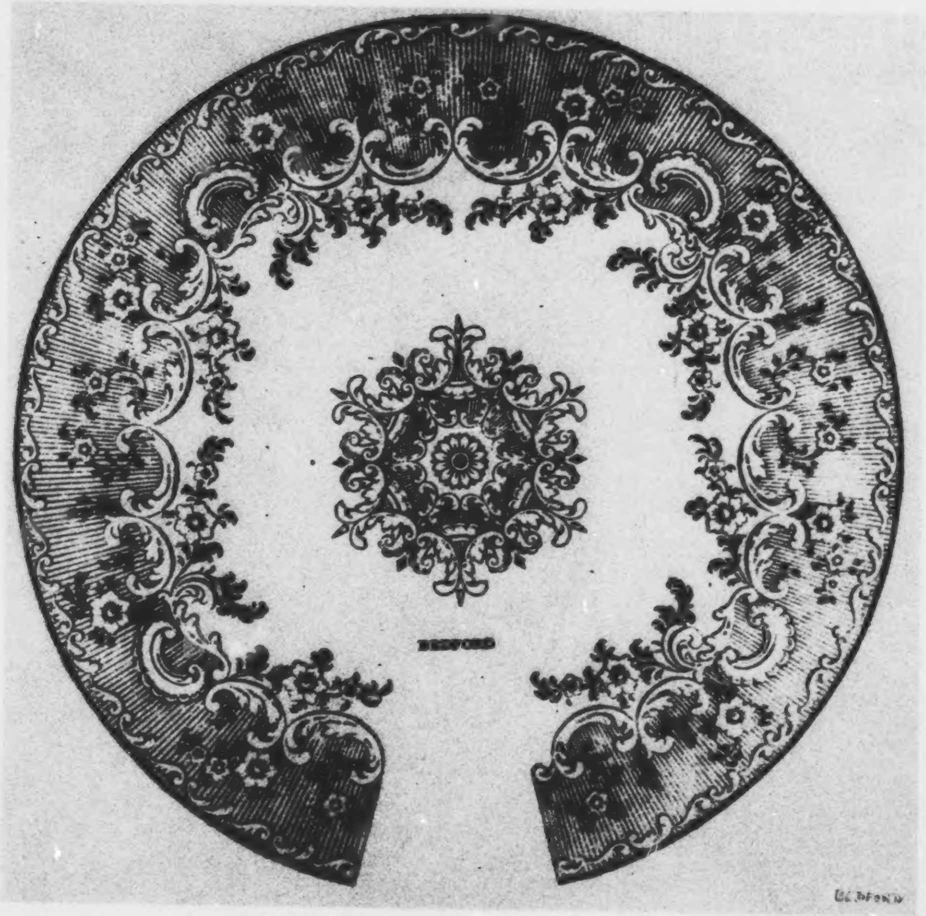
53 Cairo centres.


COPELAND
ENGLAND
CAIRO
CAIRO

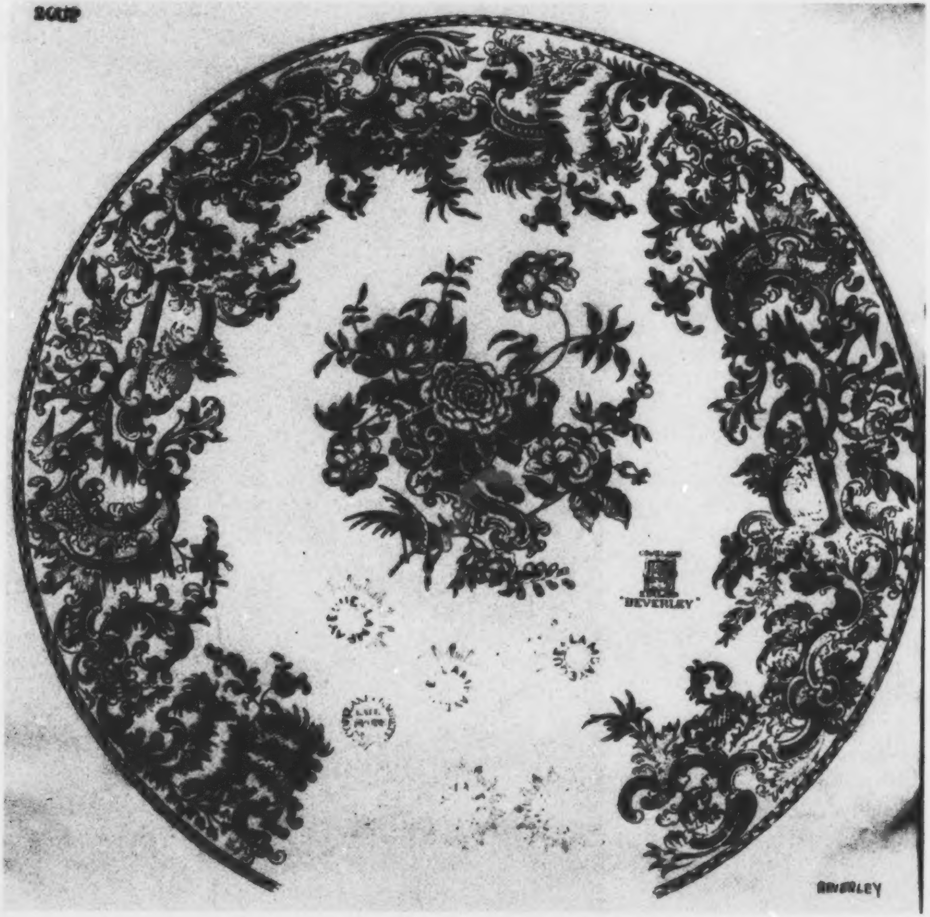
54 **Athenian** (ca. 1837–?). Earliest pattern number is B689. Only one excavated example has been found to date and although the mark on this fragmentary object is not known, the fabric and style of printing are characteristic of the Copeland and Garrett period. (Illustration from factory pattern book.)


B.689
Printed in [illegible] & filled in
with orange

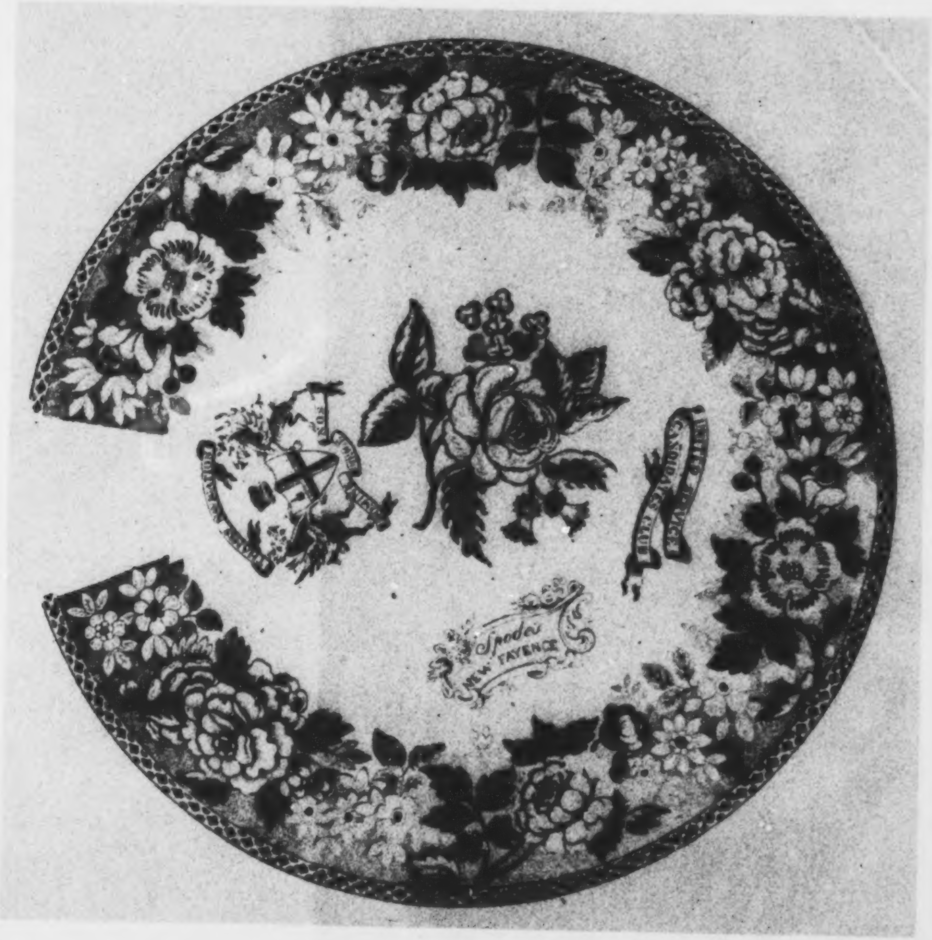
55 **Bedford** (ca. 1855–post-1865). Earliest pattern number is D340. It also has a later D number, 3999.



56 **Beverley** (ca. 1832–20th century). Earliest pattern number is 5136. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. Marks on the copper plate include a Copeland and Garrett mark and a 20th-century mark.

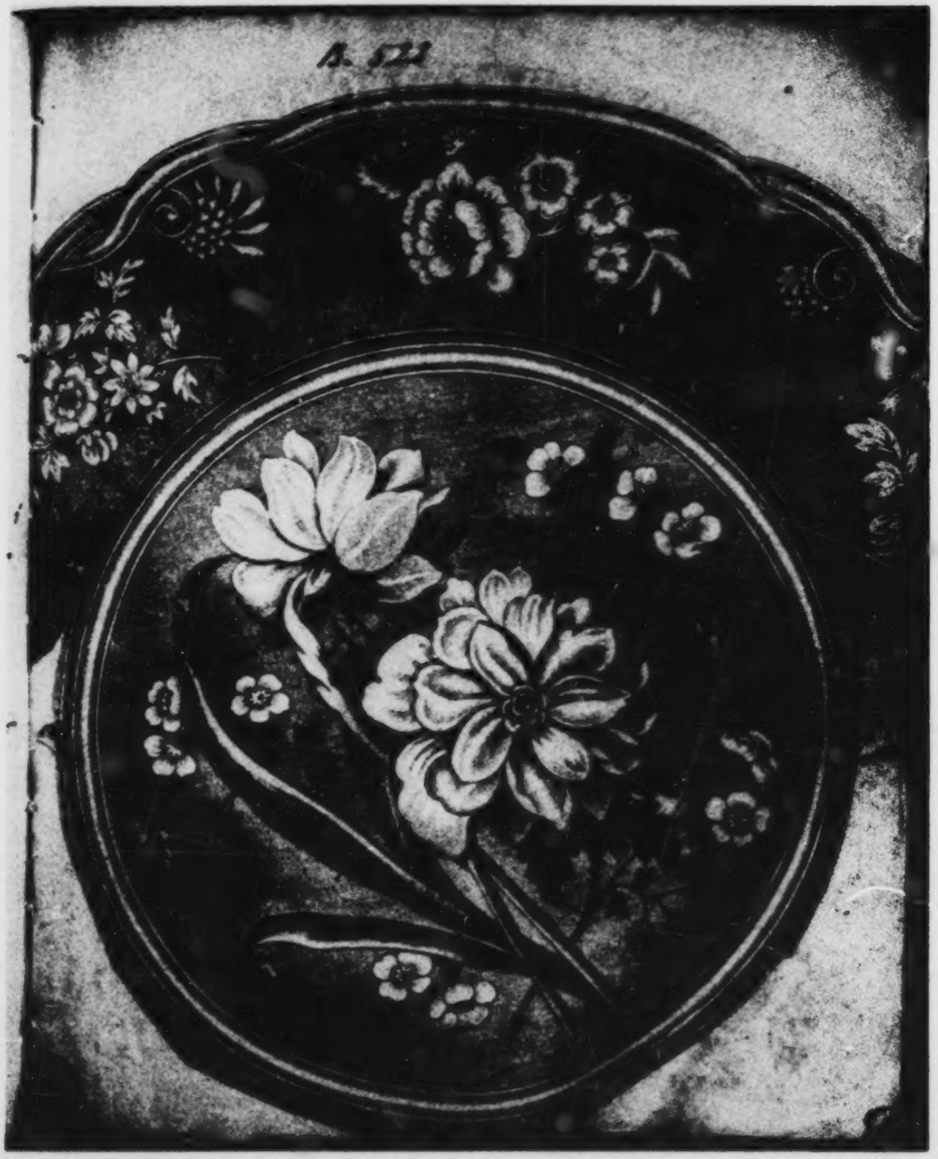


57 **Blue Rose** (ca. 1825–post-1833). Earliest pattern number is 4162. Excavated examples were made by Copeland and Garrett. A late Spode mark (Whiter 1970: 226) is on the copper plate. In spite of its name, it was manufactured in colours other than blue.

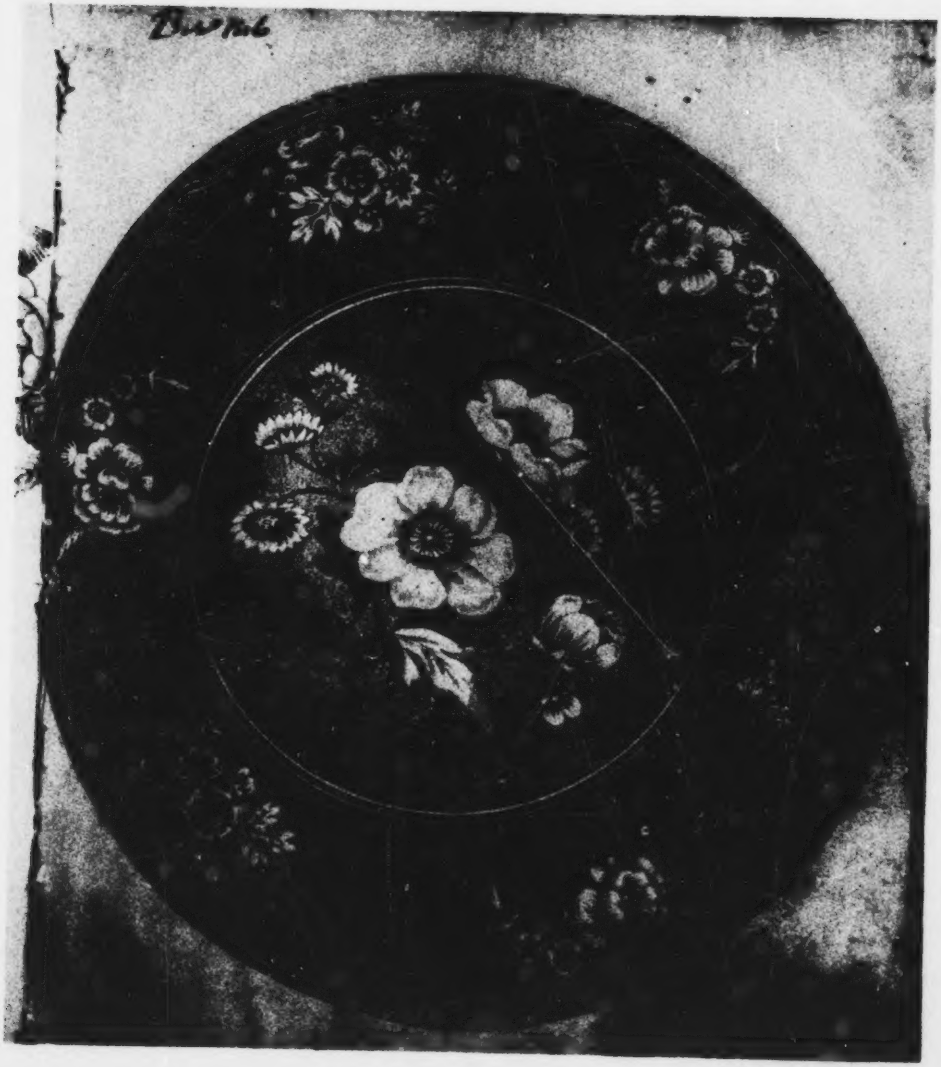


58–59 Botanical (ca. 1828–post-1836). Earliest pattern numbers are 4585 and 6146. A slight variation was recorded later as B522. Many more floral centres were made than are illustrated here.

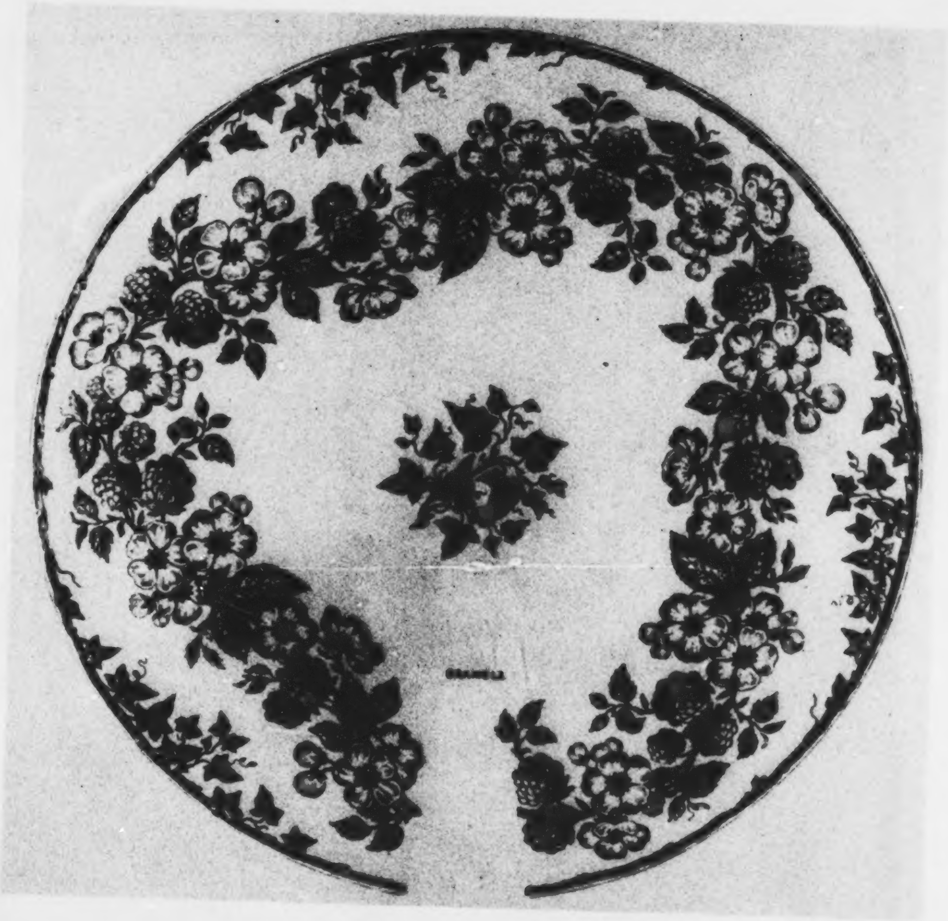
58 Botanical (from factory pattern book).



59 Botanical (from factory pattern book).

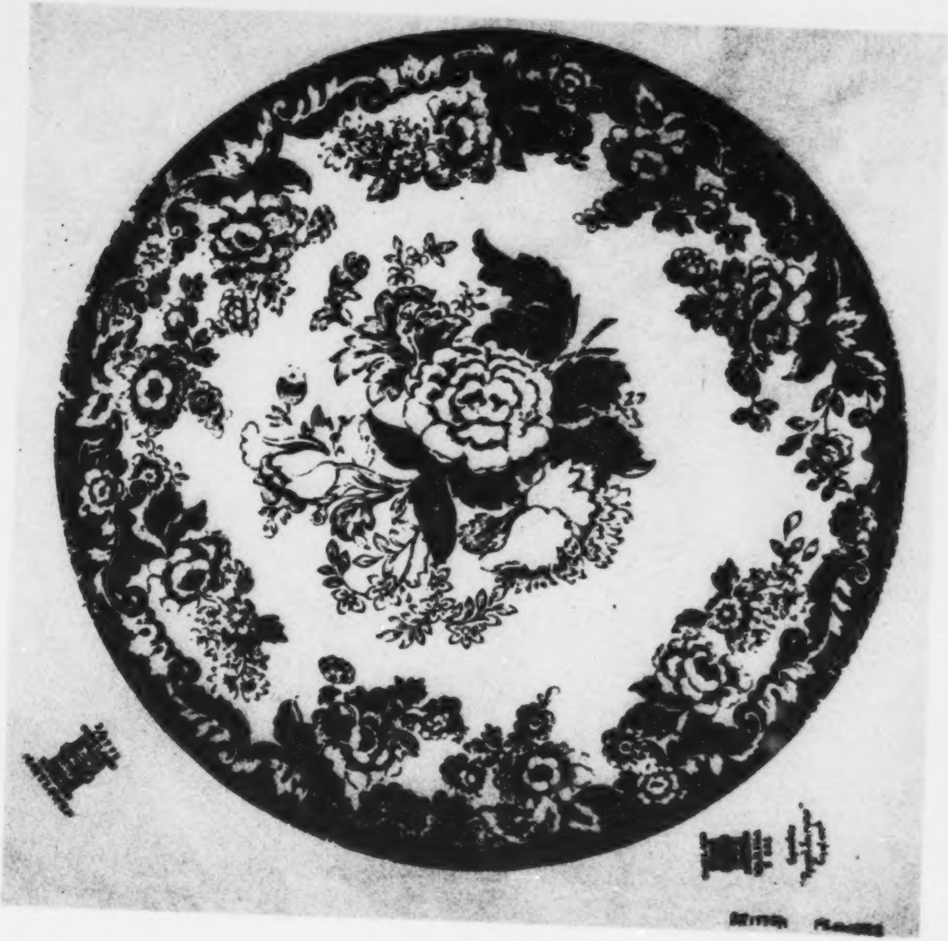


60 **Bramble** (post-1847–?). The centre is used with a different border to create Ivy. Ivy has been found only with W.T. Copeland marks.



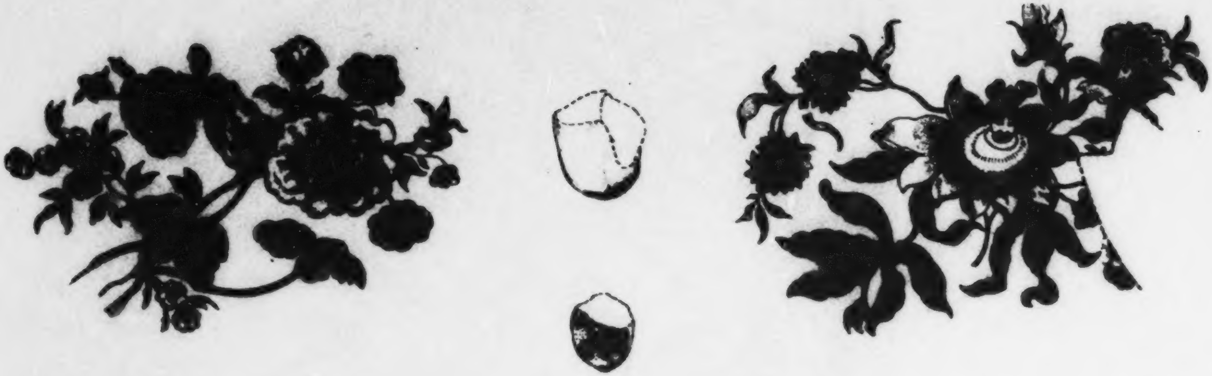
60

61–62 **British Flowers** (ca. 1829–1974). Earliest pattern number is 4749. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. Twentieth-century versions are Mayflower, Bouquet, Marina and Royal Jasmine as well as British Flowers. Many more floral centres were made than are illustrated here.

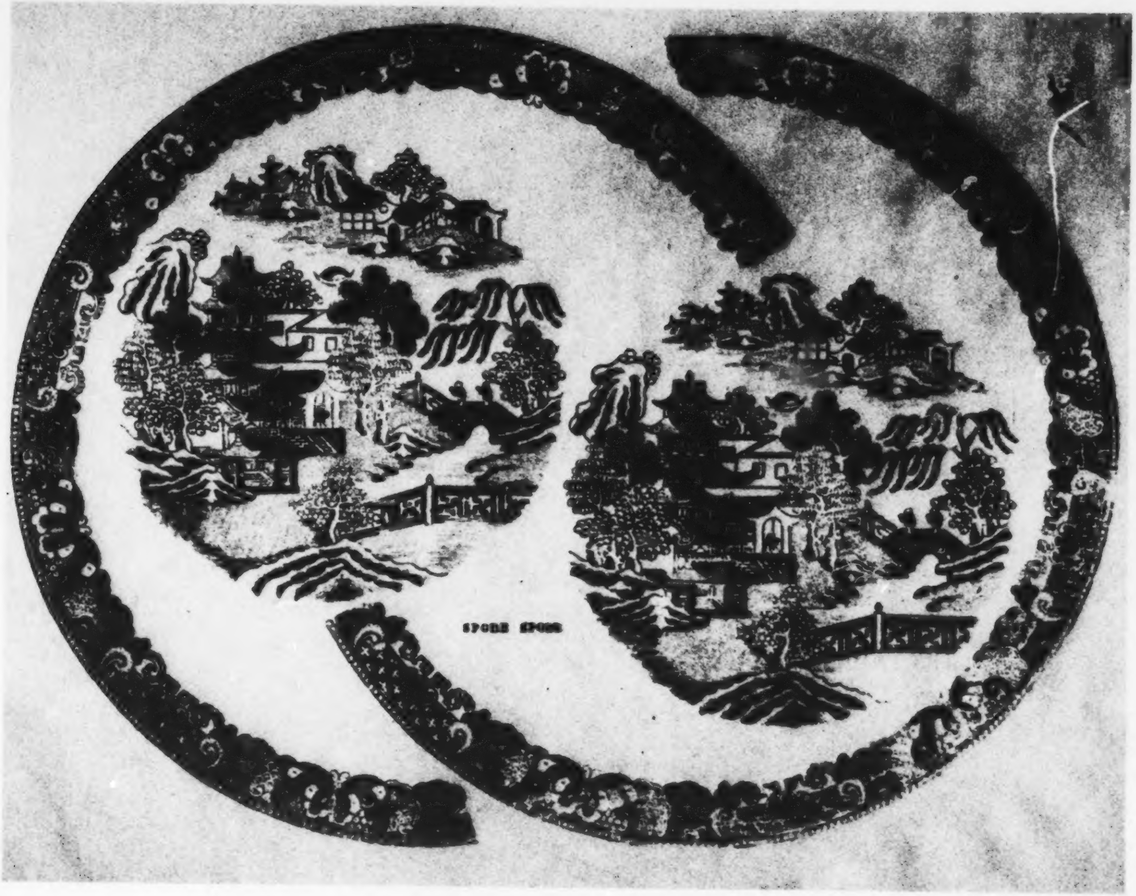


61 British Flowers.

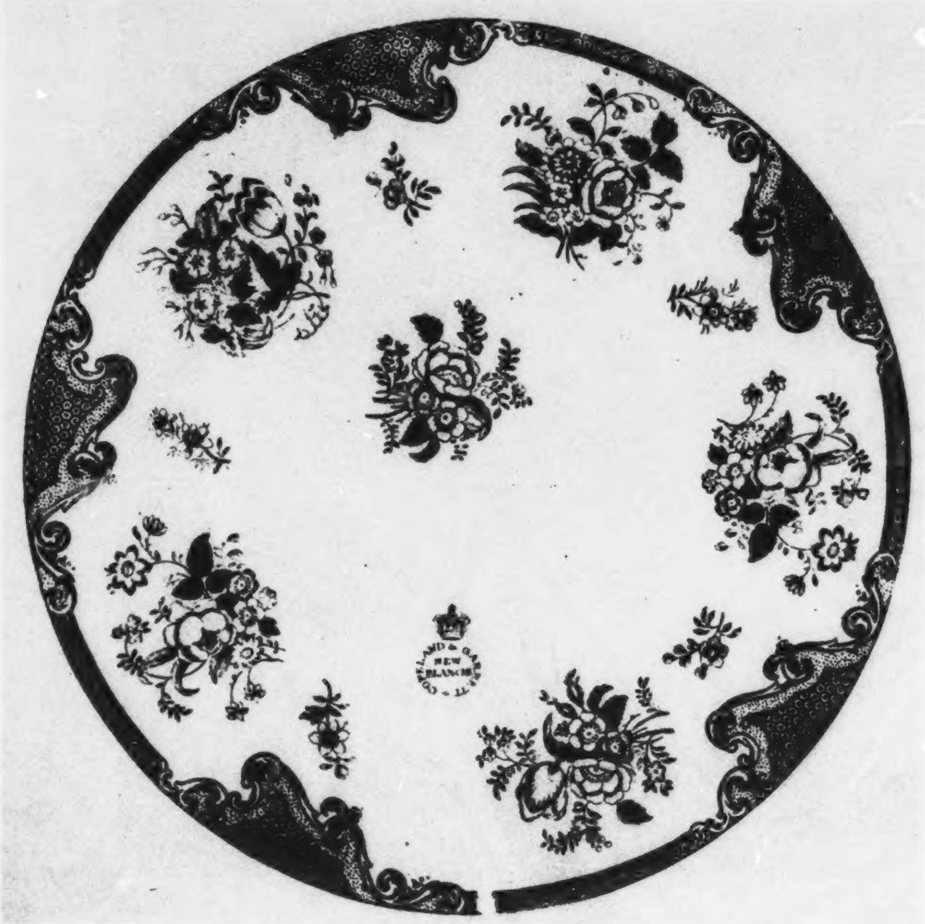
62 British Flowers centres. The two small centre drawings show the remains of a chamberpot handle. (Drawing by I. Cameron.)



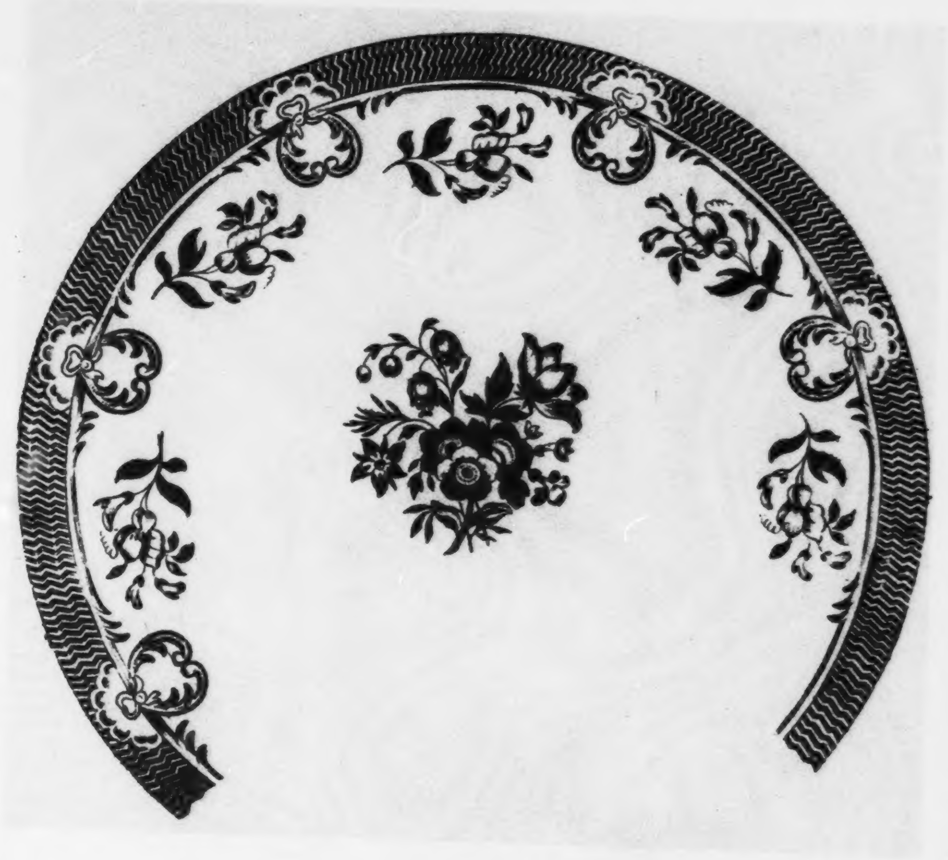
63 **Broseley** (ca. 1818–post-1847). Earliest pattern number is 2896 (Whiter 1970: 150). Excavated examples were made by Spode, Copeland and Garrett, and W.T. Copeland. This popular pattern was also made by other manufacturers throughout the 19th century. Broseley is very similar to another Spode pattern, Temple.



64 **B700** (ca. 1838–post-1847). No pattern name. "B700" refers to the earliest pattern number. All excavated examples were made by W.T. Copeland. A Copeland and Garrett mark occurs on the copper plate.

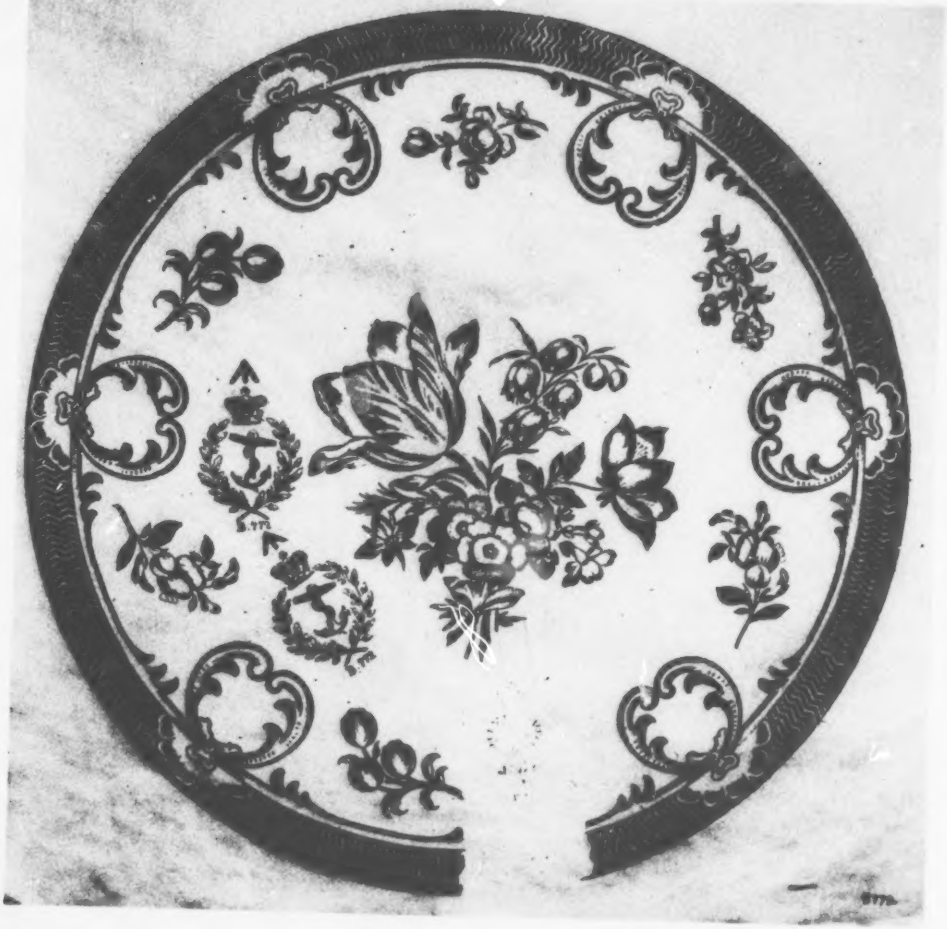

COPELAND & GARRETT
NEW
BLANCHE

65–66 B772 (ca. 1839–post-1882). No pattern name. "B772" refers to the earliest pattern number. A Copeland and Garrett mark occurs on one of the copper plates. All excavated examples were made by W.T. Copeland. It seems to have been known by its number; a W.T. Copeland saucer from Last Mountain House, Saskatchewan, is marked "B.772" and the pattern appears with the title "B772" in the W.T. Copeland and Sons' 1882 catalogue.

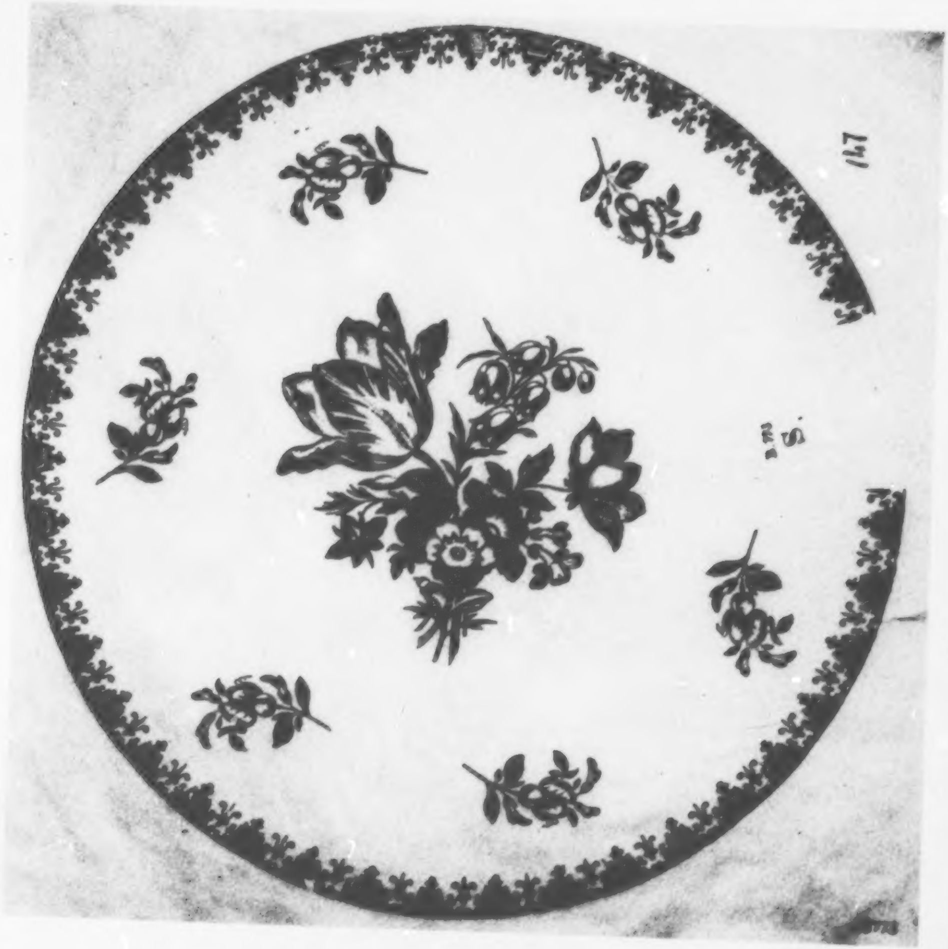


65 B772.

66 B772.

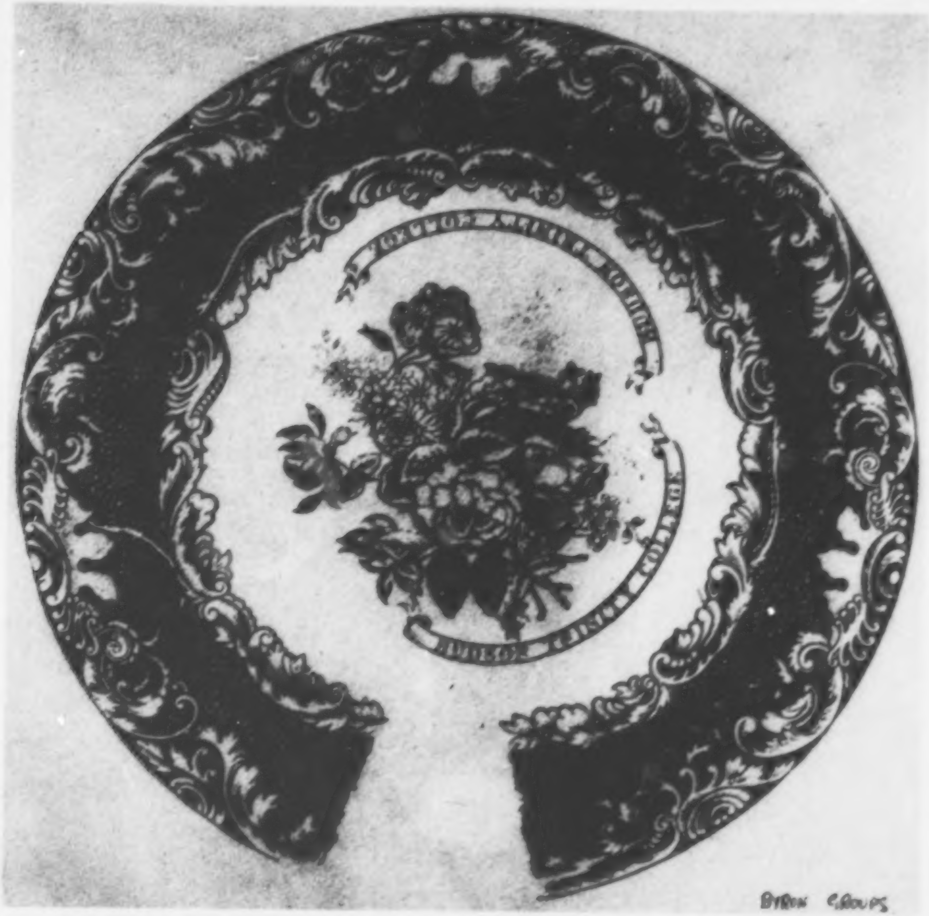


67 B773 (ca. 1839–post-1847). No pattern name. "B773" refers to the earliest pattern number. It has been found on objects made by Copeland and Garrett, and W.T. Copeland.



68 **Byron Groups** (post-1833–?). Introduced between 1833 and 1847 during the Copeland and Garrett period. All excavated examples were made by Copeland and Garrett. It has the same border as Byron Views and the same centres as Warwick Groups.

69–84 **Byron Views** (ca. 1833–68). The name refers to a series of views engraved by Edward and William Finden and published by John Murray in *Finden's Landscape and Portrait Illustrations to the Life and Works of Lord Byron*. The first volume appeared in 1832 and two more volumes were brought out in the following years. Each view is given a title (Venice, Mount Olympus, etc.), but the correct name is not invariably printed on the back of an object so identification of a scene based on the mark alone is not



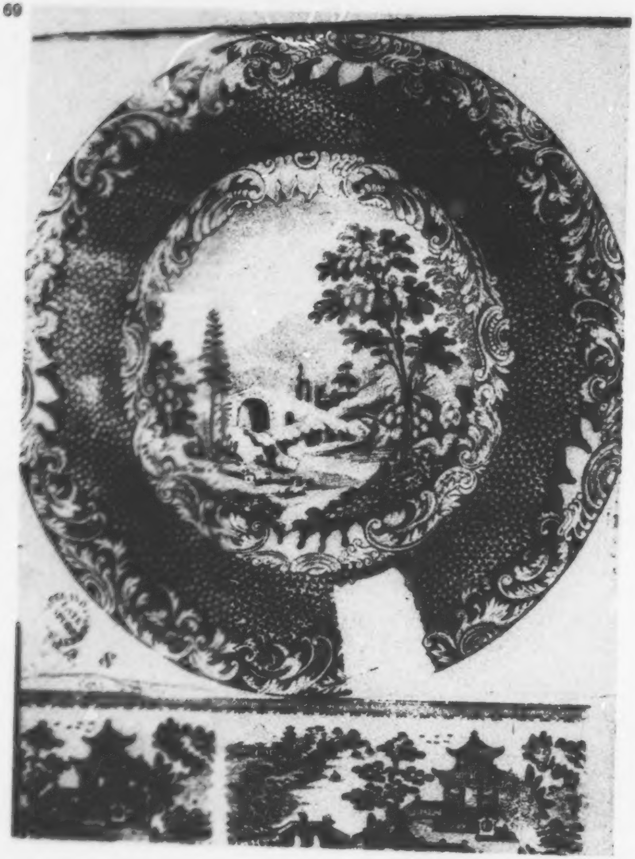
BYRON GROUPS

advisable. The pattern was introduced during the Copeland and Garrett period. In a factory pattern book a note referring to this pattern states "The pattern and plates . . . are destroyed commencing August 1868" (Copeland 1976b: 1296). Excavated examples were made by Copeland and Garrett, and W.T. Copeland.

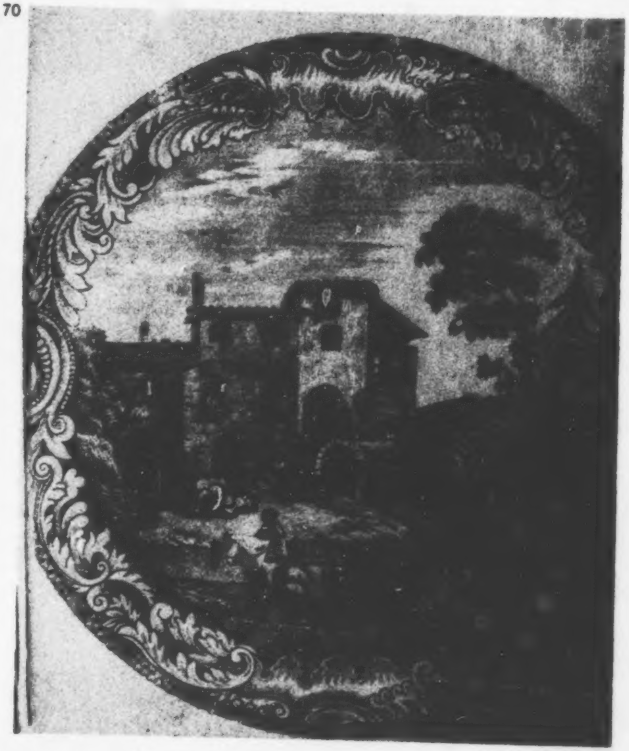
69 Byron Views: Etna (from factory pattern book). The unidentified scene below is not part of the pattern.

70 Byron Views: Franciscan Convent, Athens (from factory pattern book).

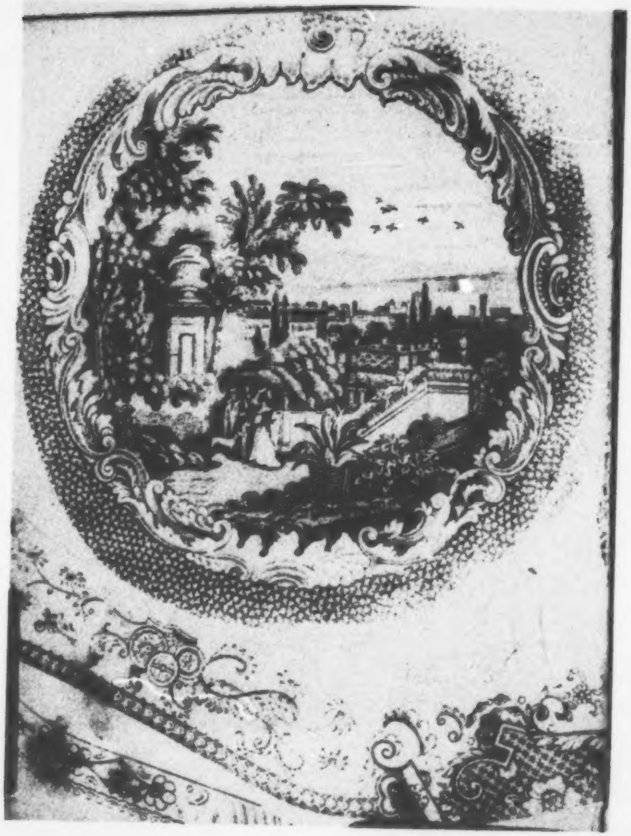
69



70

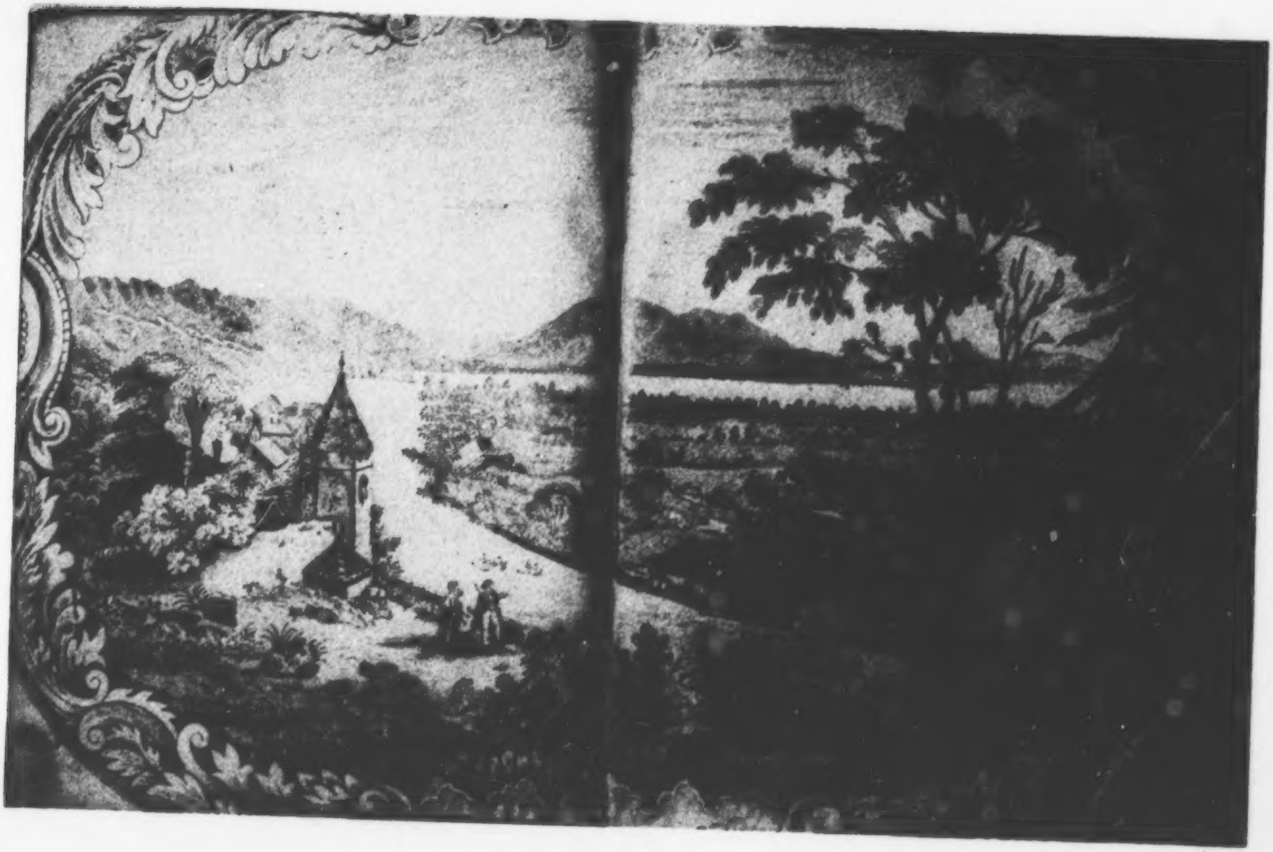


71 Byron Views: Bologna (from factory pattern book). The unidentified designs below are not part of the pattern.

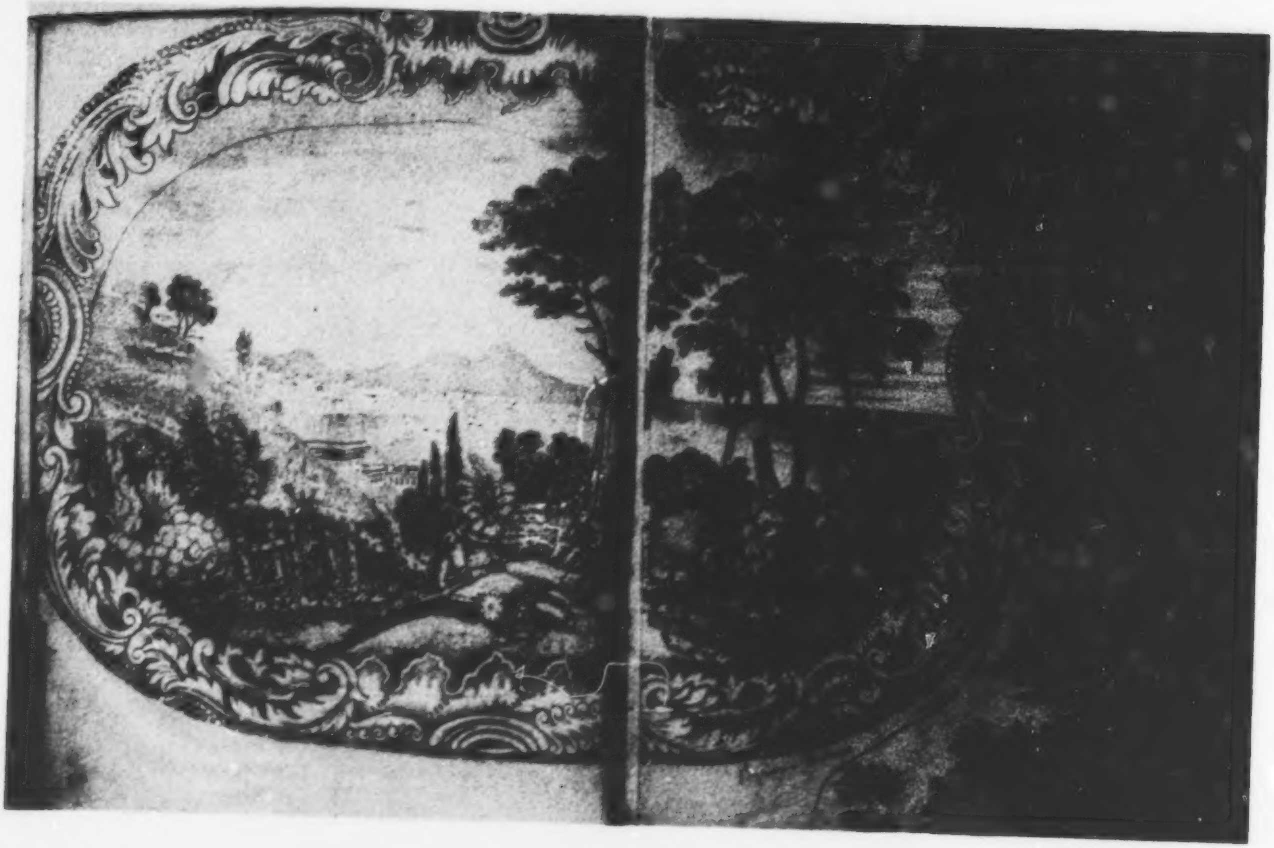


72 Byron Views: Cintra (from factory pattern book).

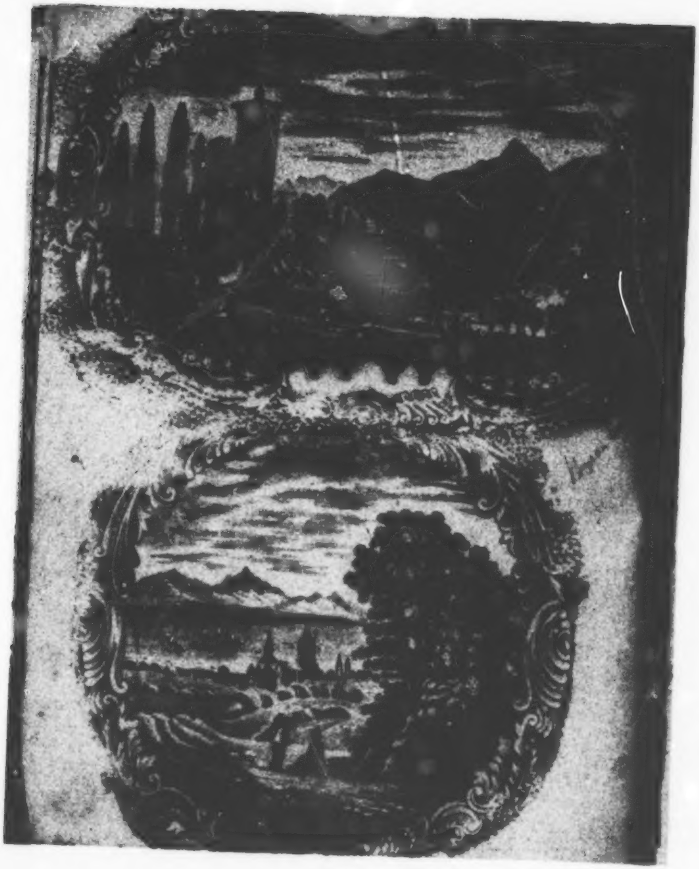
73 Byron Views: Thun (from factory pattern book).



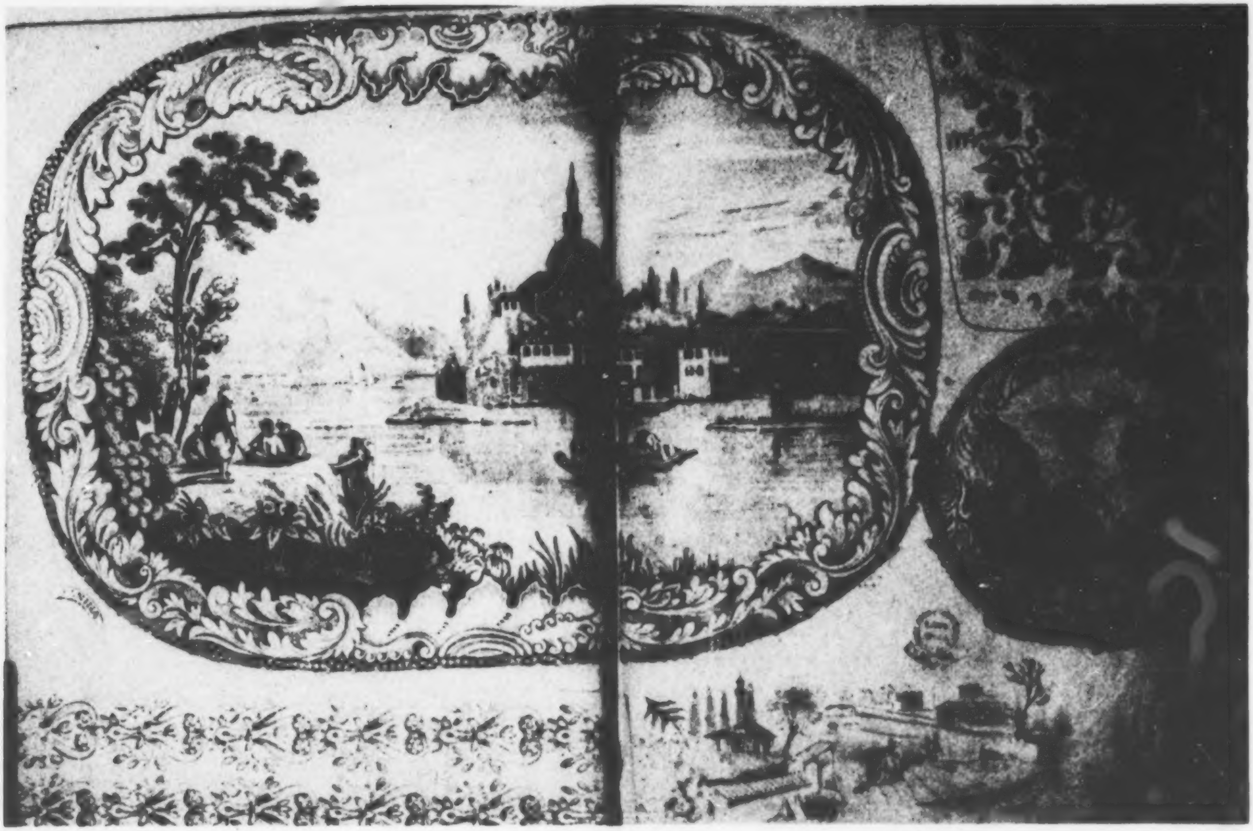
74 Byron Views: Bay of Naples (from factory pattern book). The designs on the right are not part of the pattern.



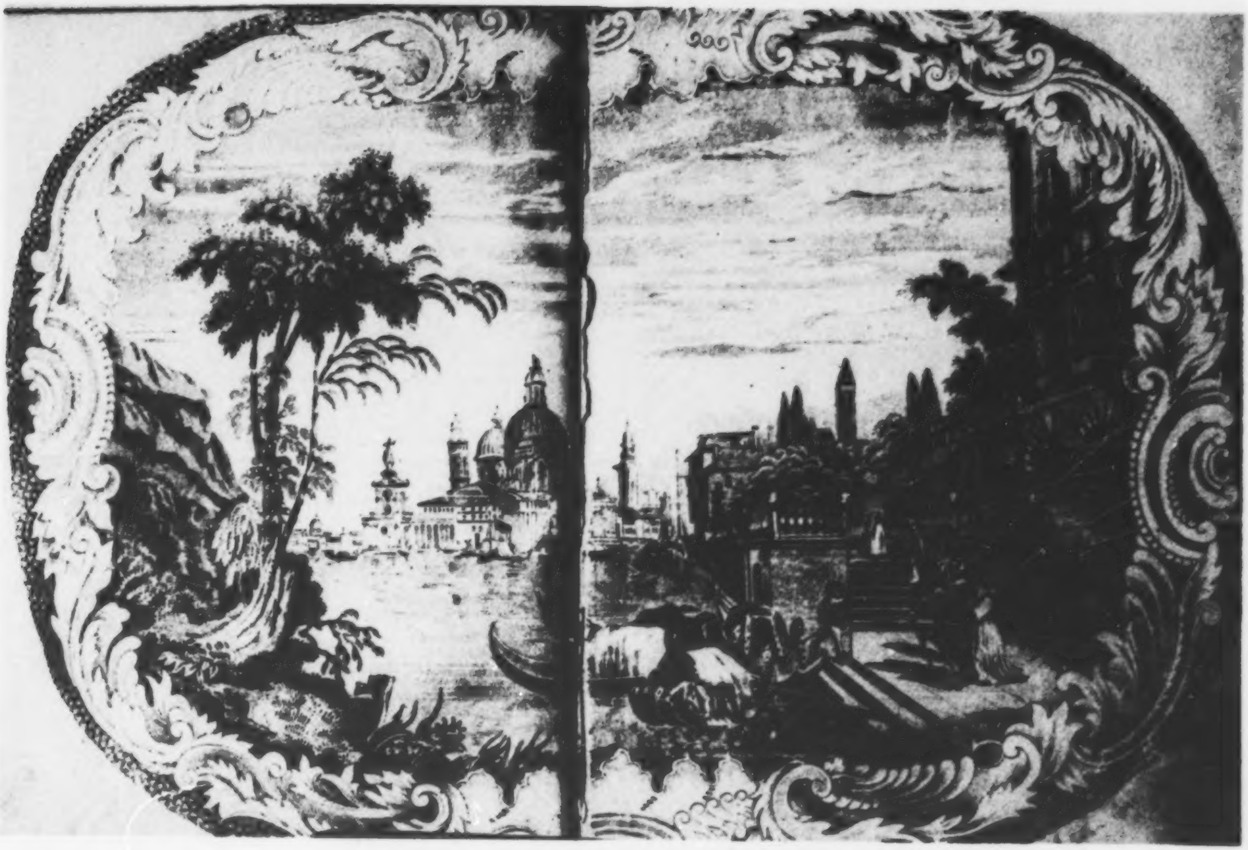
75 Byron Views: top, Bellagio, Lago di Como; bottom, Lausanne (from factory pattern book).



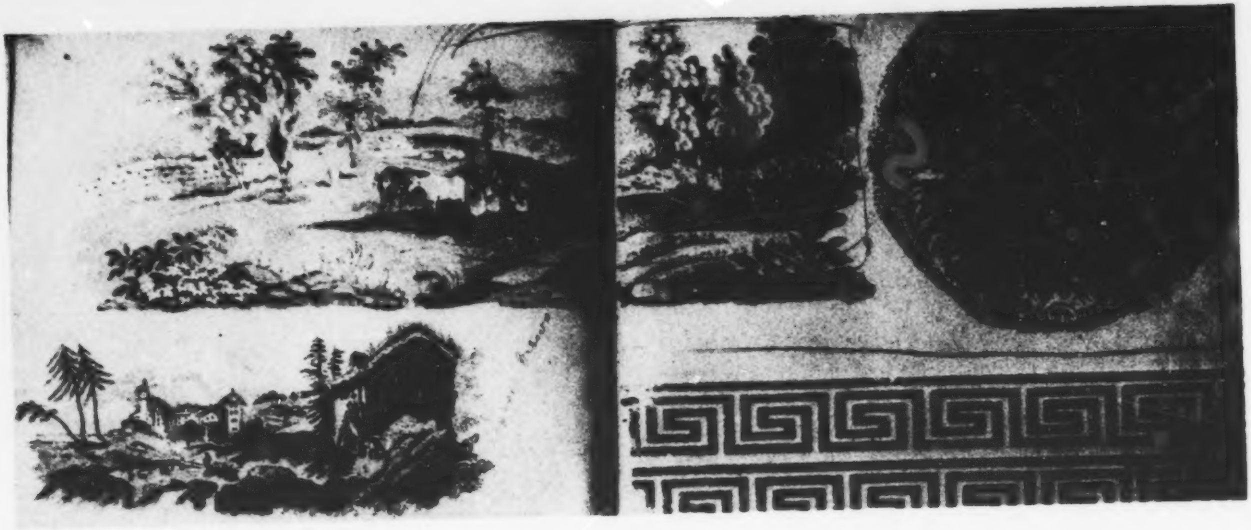
76 Byron Views: small round-bordered scene, unidentified; rectangular-bordered scene, Yanina (from factory pattern book). Below and slightly to the right of the rectangular-bordered scene is a small scene with no border; this too is a scene of Yanina. The designs in the upper right and bottom left are not part of the pattern.



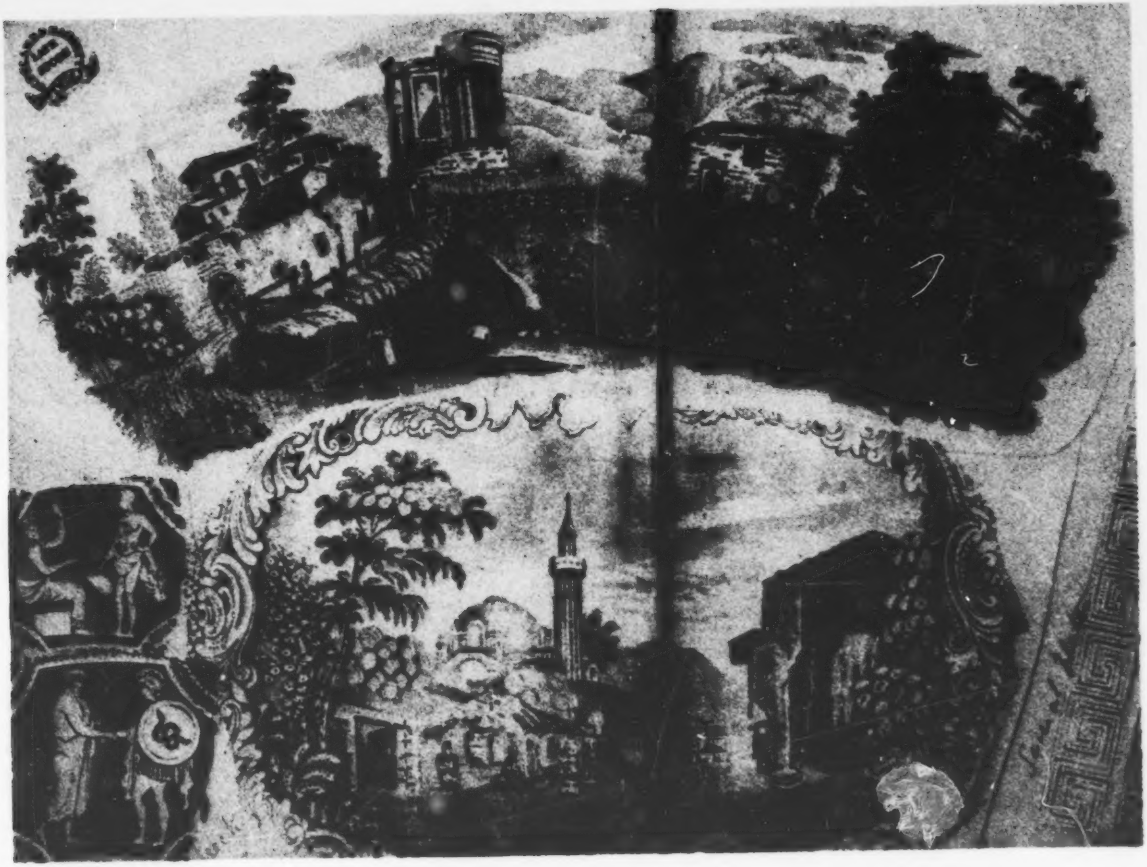
77 Byron Views: Venice (from factory pattern book).



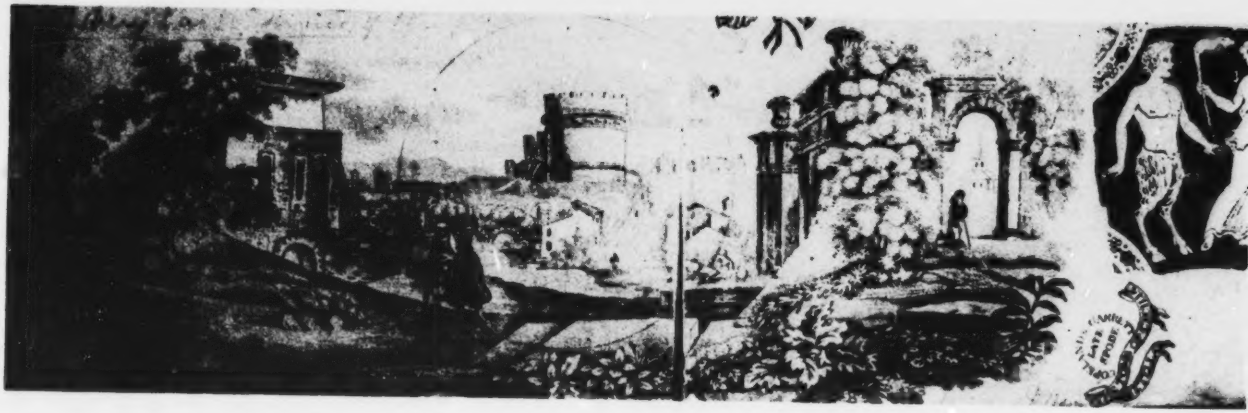
78 Byron Views: top left, Lachin y Gair; top right, Rhodes; bottom left, The Simplon (from factory pattern book). The Greek key is not part of the pattern.



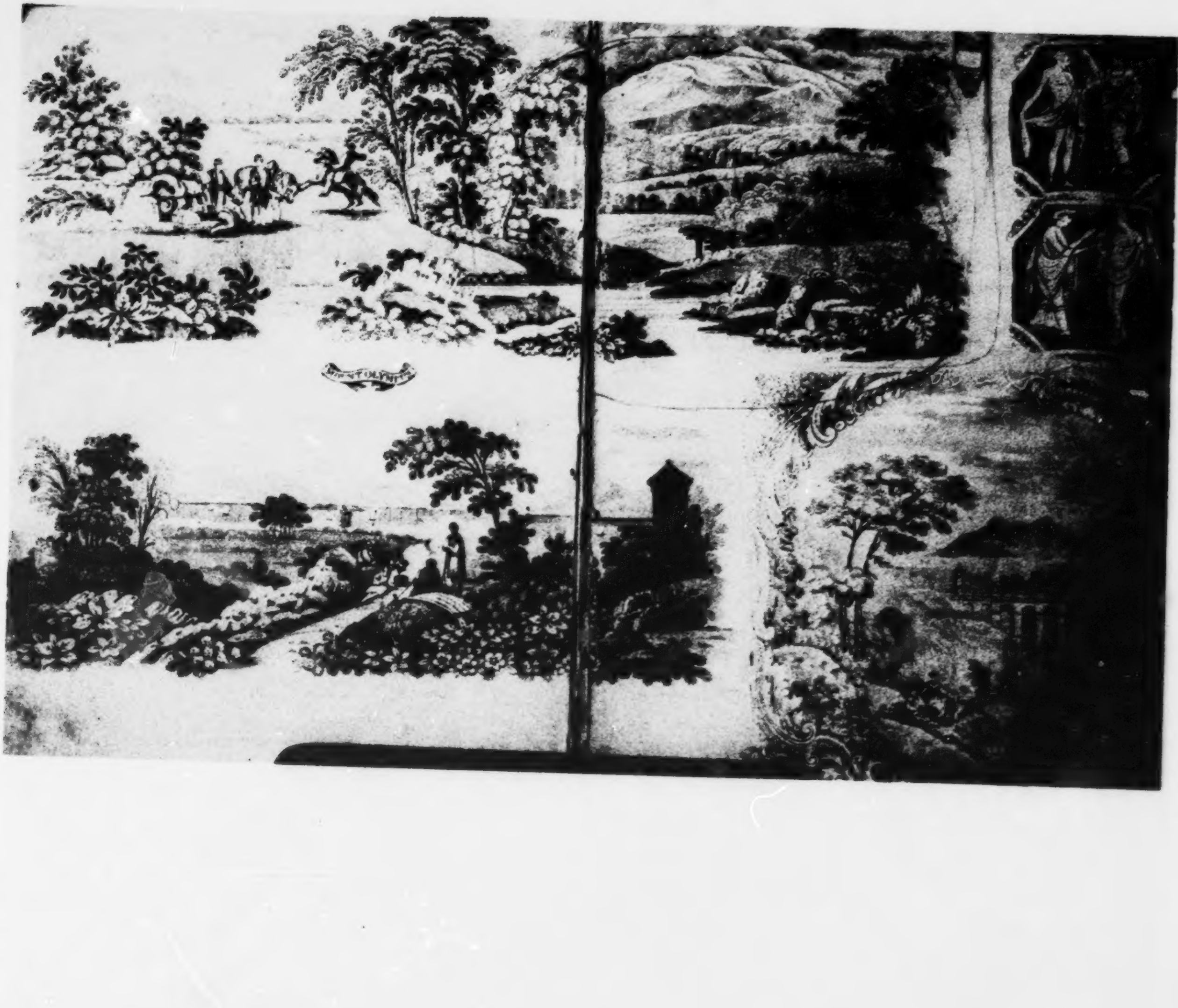
79 Byron Views: top, Tivoli; bottom, Patras (from factory pattern book). The Greek designs are not part of the pattern.



80 Byron Views: The Tomb of Cecilia, Metella (from factory pattern book). The Greek design is not part of the pattern.



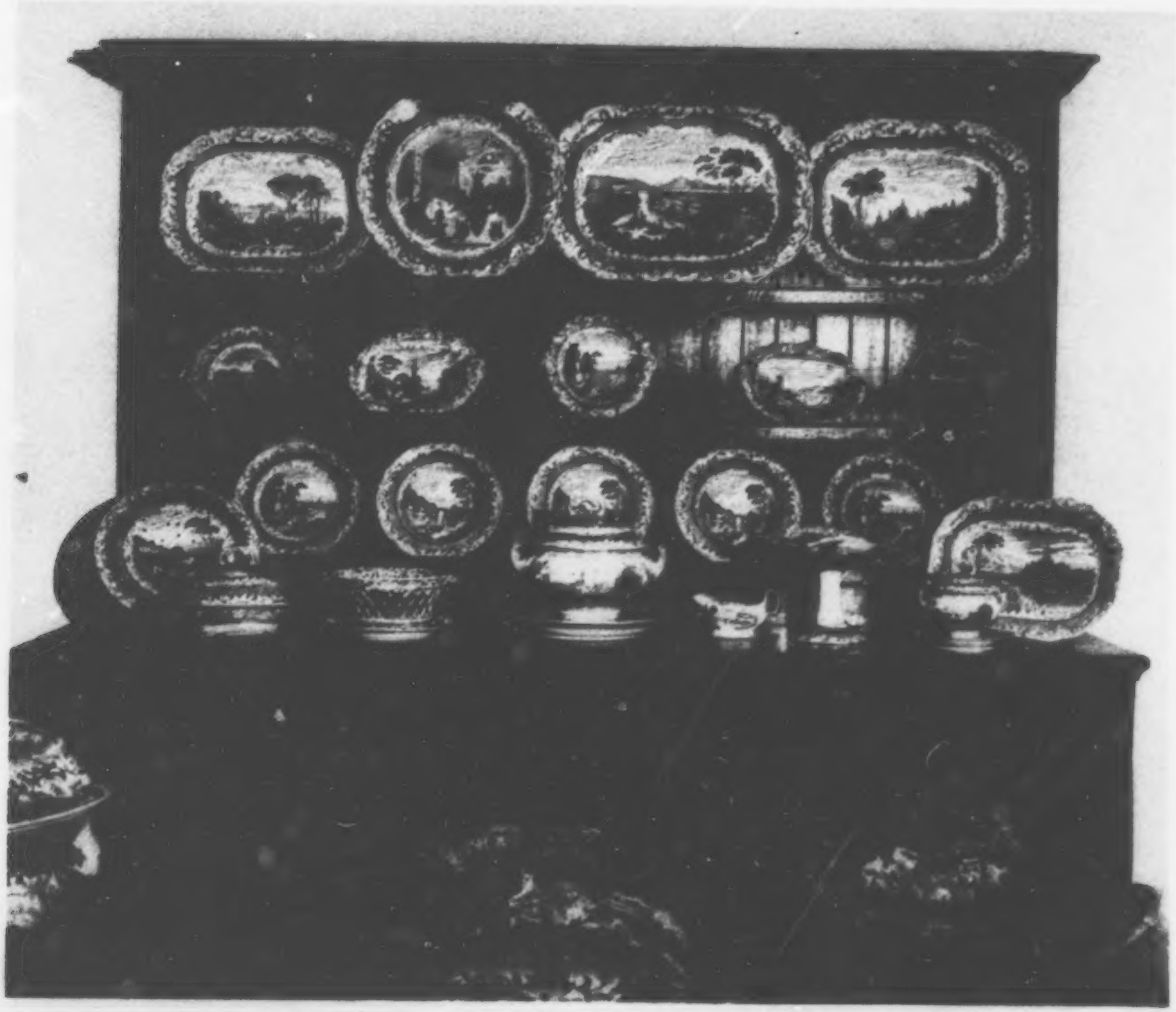
81 Byron Views: top, Mount Olympus; bottom left, Bay of Salamis; bottom right, Socrate (from factory pattern book). The Greek designs in the upper right are not part of the pattern.



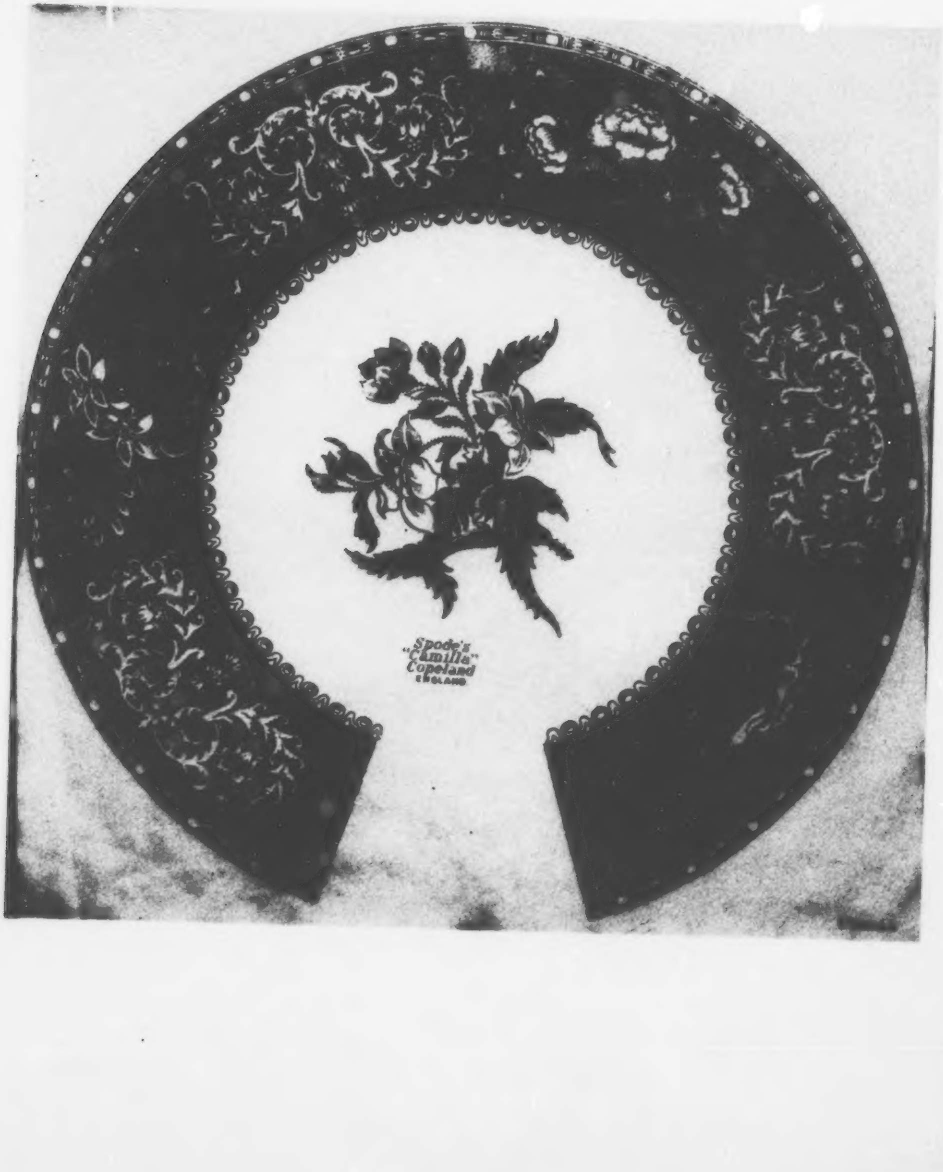
82 Byron Views. The scene on the vegetable dish at the top is The Tiber. The scenes on the soup plate (left) and the dinner plate are Interlachen and Bologna.

83 Byron Views: unidentified scene on a large round platter. (*Photo by R. van der Ham.*)

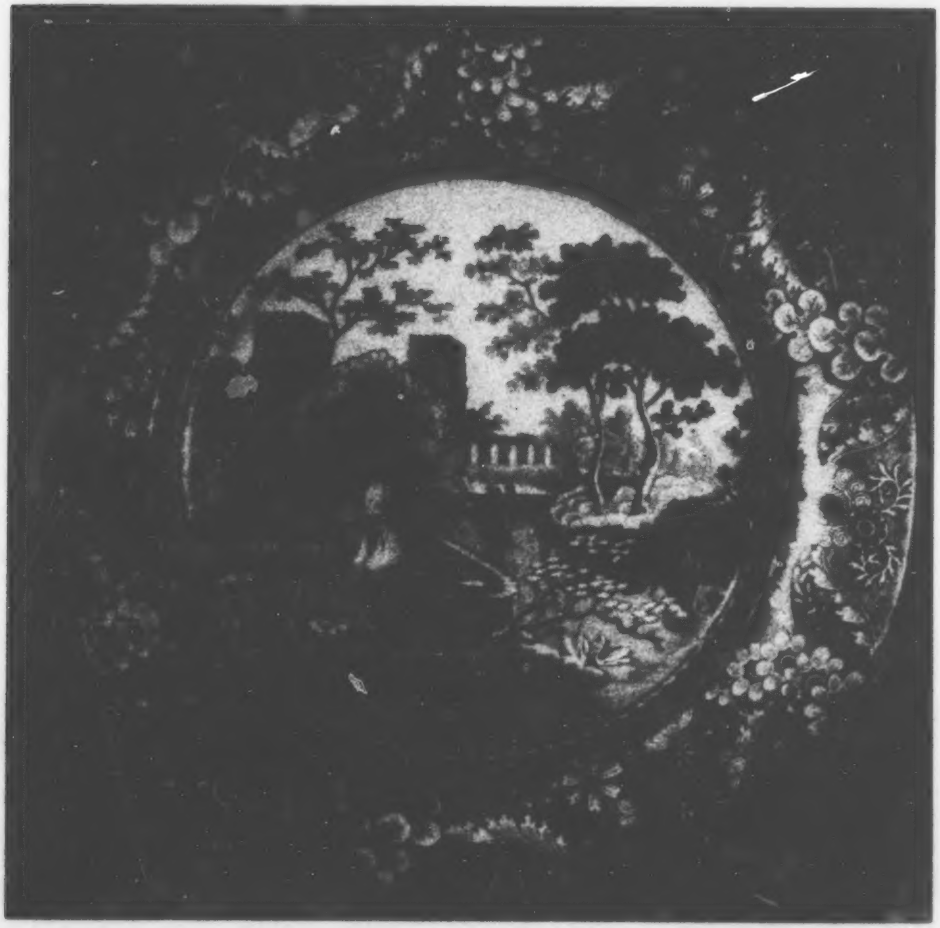
84 Representative pieces from a large Byron Views dinner service. When patterns are composed of a series of views or floral centres, it is customary for each different shape in a service to bear a different central design.



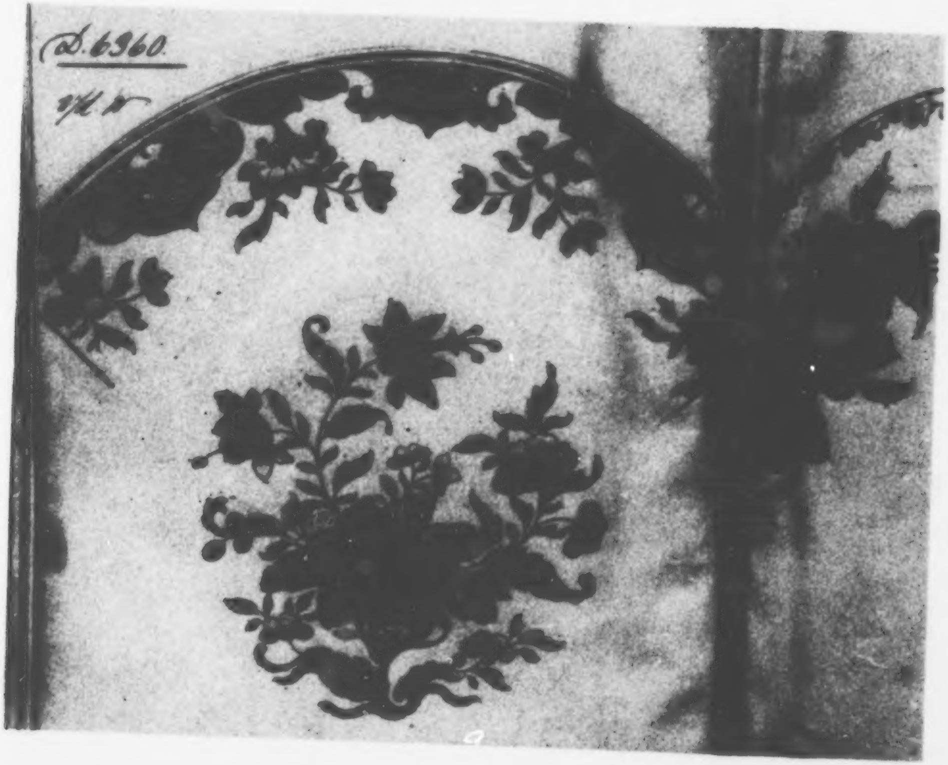
85 **Camilla** (ca. 1833–present). Earliest pattern number is 5419. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It is still being manufactured by Spode Limited under this name.


Spode's
"Camilla"
Copeland
ENGLAND

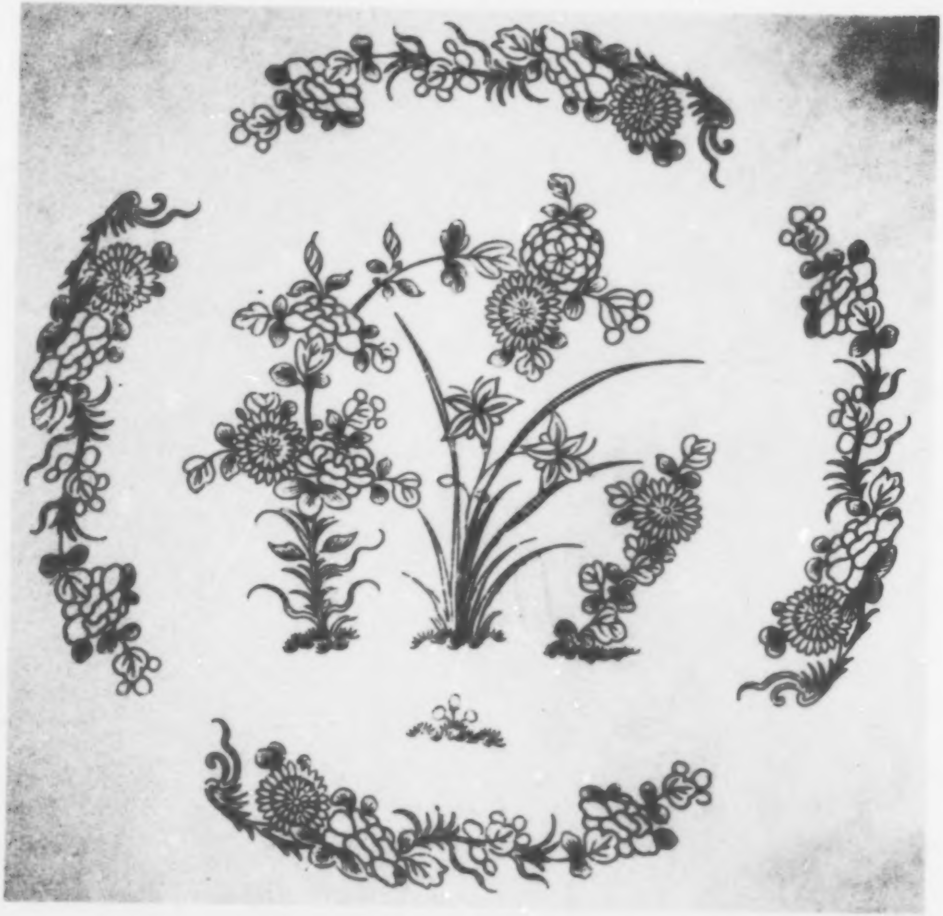
86 **Castle** (pre-1833–?). Excavated examples were made by Spode.



87 **Ceylon** (ca.1846–post-1869). Earliest pattern number is 8492. Later it was given D number 6360. (Illustration from factory pattern book). The pattern on the right-hand page is Rose Wreath.

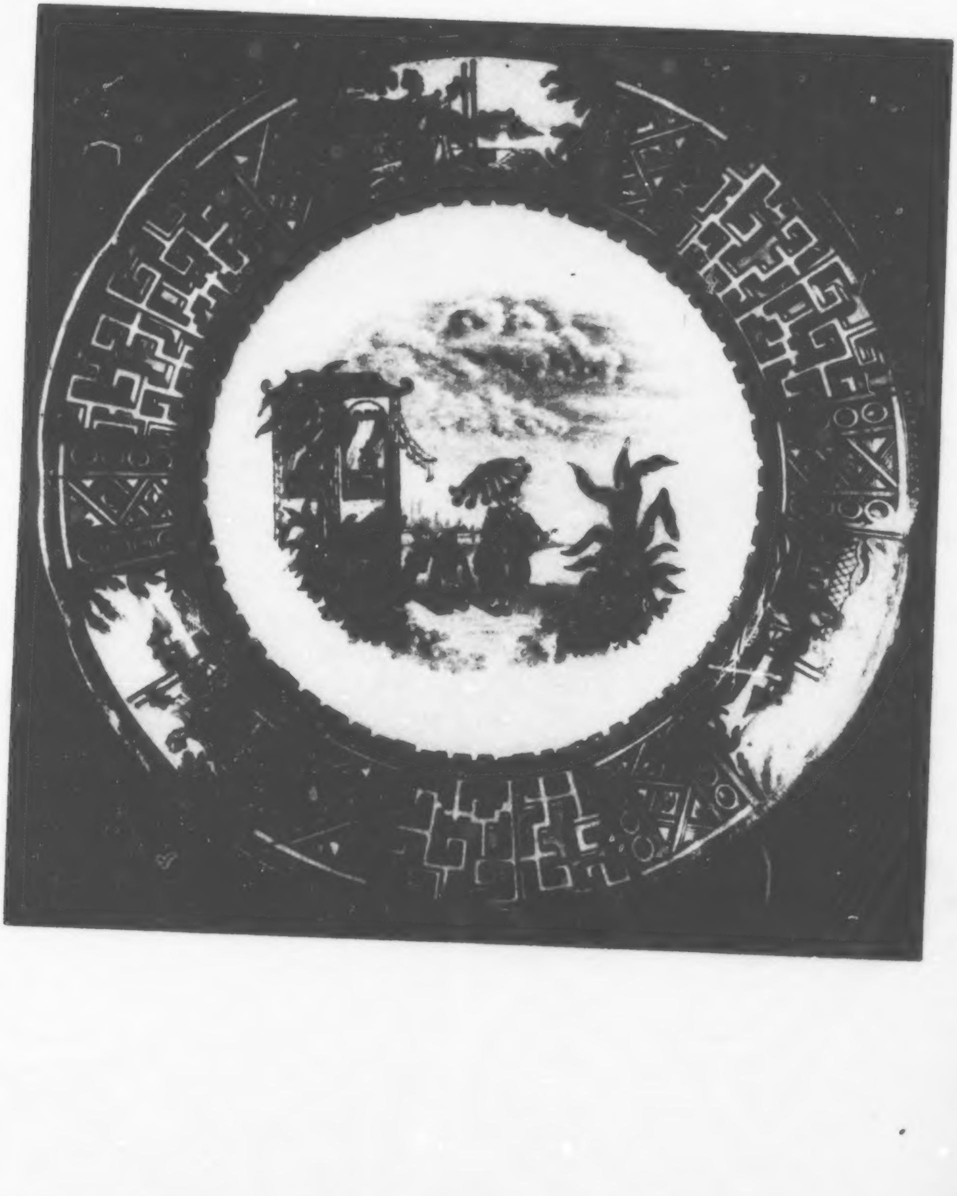


88 Chinese Flowers (ca. 1815–post-1847). Earliest pattern number is 2486. Excavated examples were made by Copeland and Garrett, and W.T. Copeland.

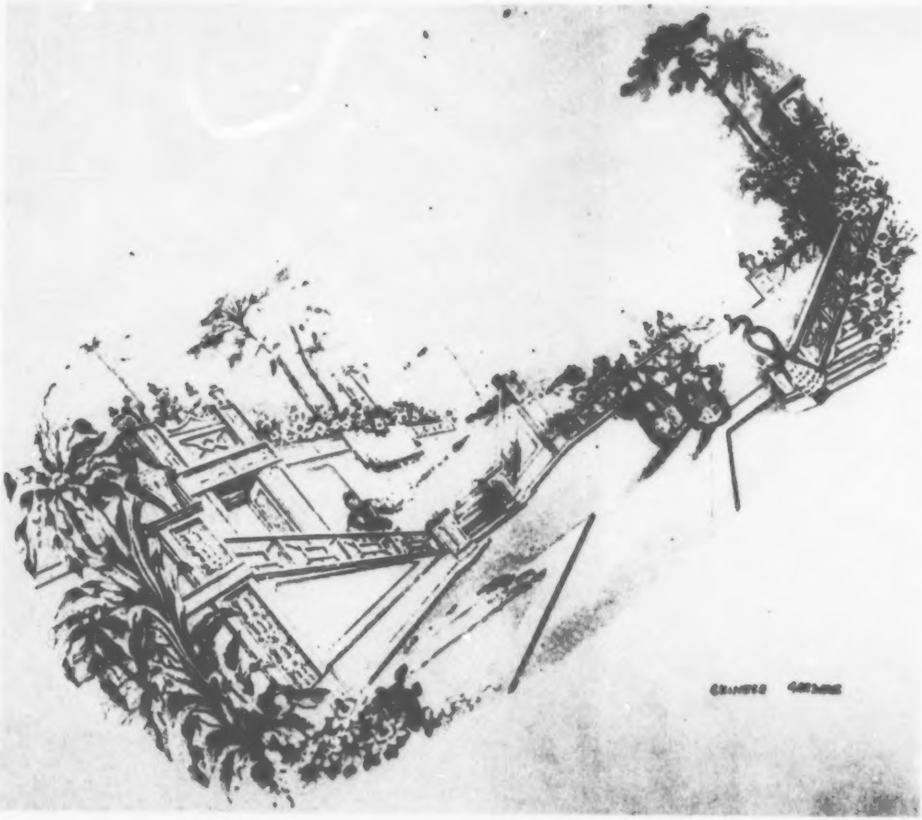


89–94 Chinese Gardens (ca. 1834–pre-1879). Earliest pattern number is B408. Copeland and Garrett marks occur on the copper plates. A note "Engravings destroyed" occurs in a factory pattern book compiled between 1868 and 1879. The dark splotches on several of the engravings result from irregularities on the reverse sides of the copper plates.

89 Chinese Gardens.



90 Chinese Gardens.

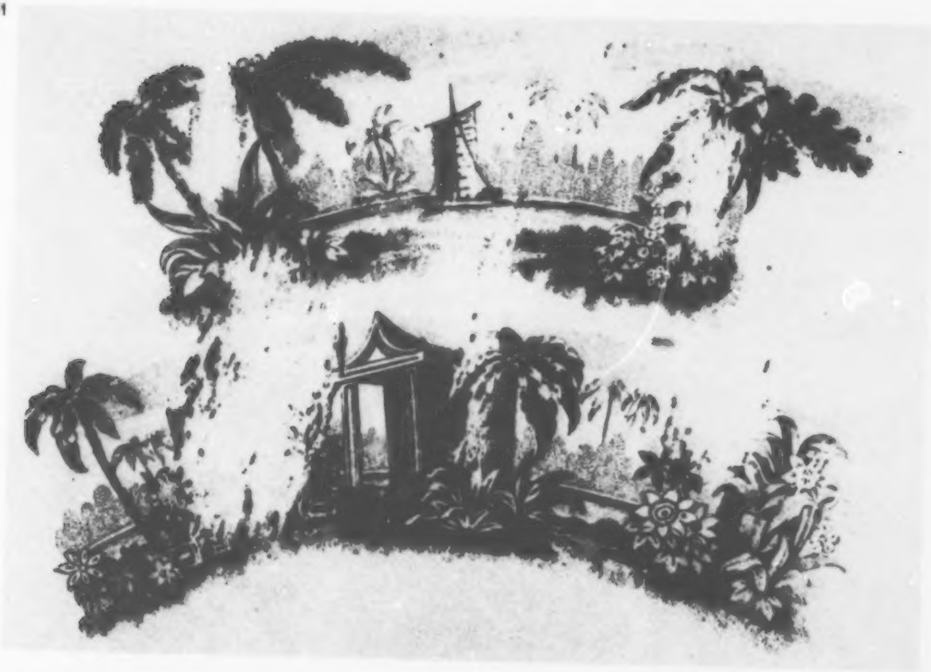


CHINESE GARDENS

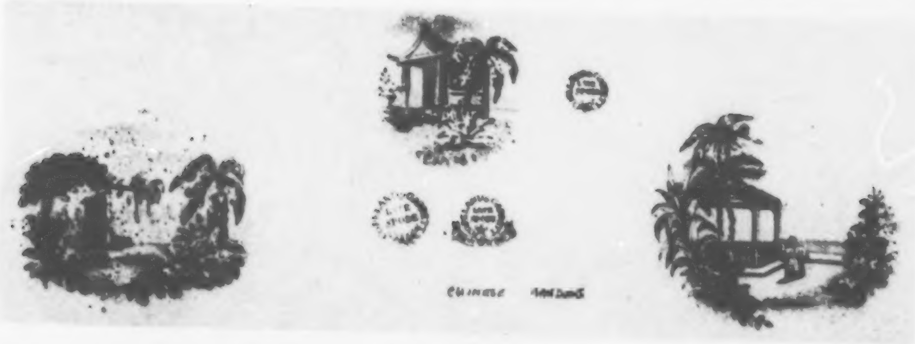
91 Chinese Gardens. Part of this engraving has been obliterated.

92 Chinese Gardens.

91



92

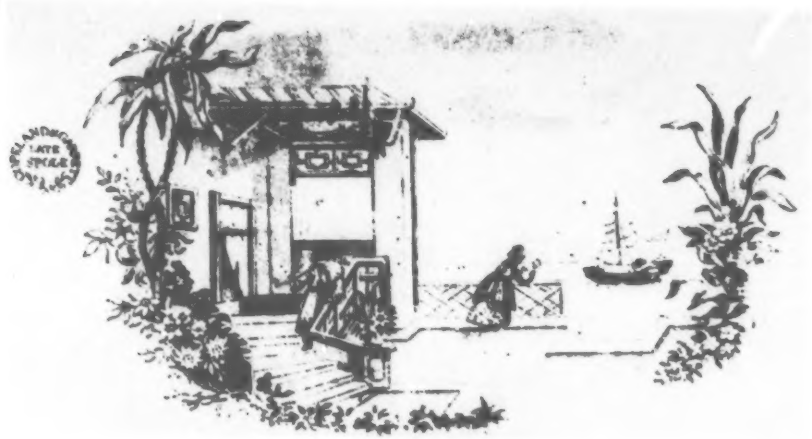


CHINESE GARDENS

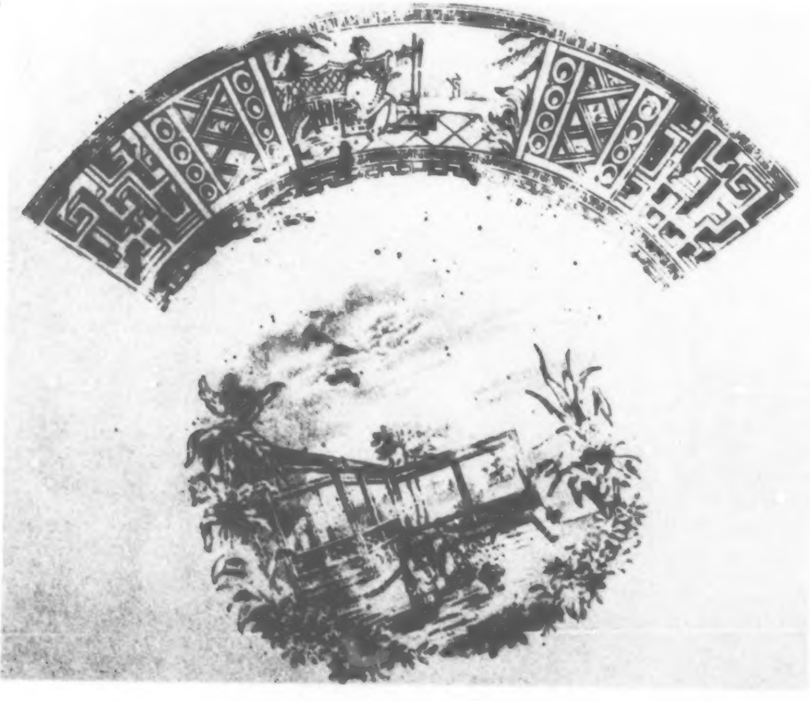
93 Chinese Gardens.

94 Chinese Gardens.

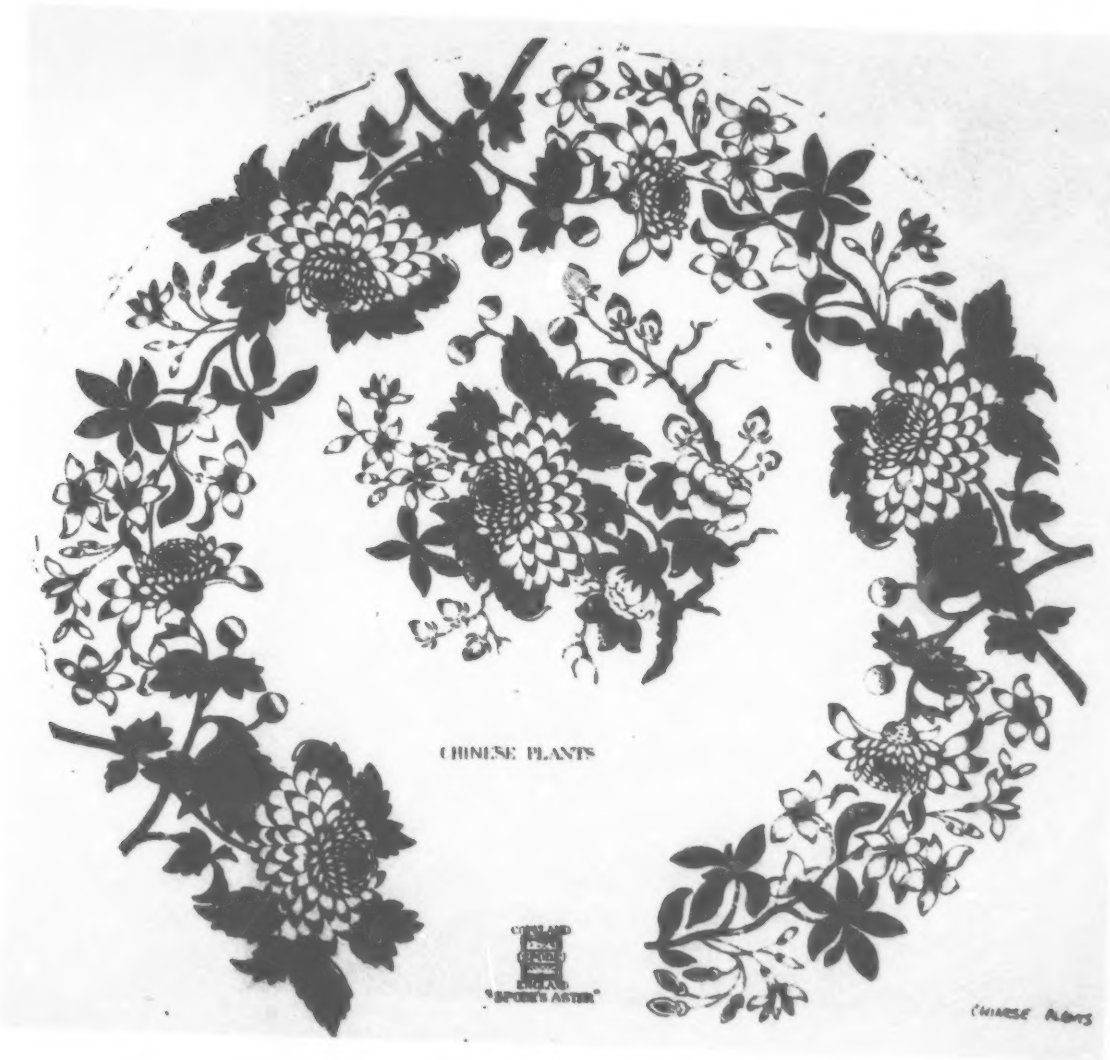
93



94

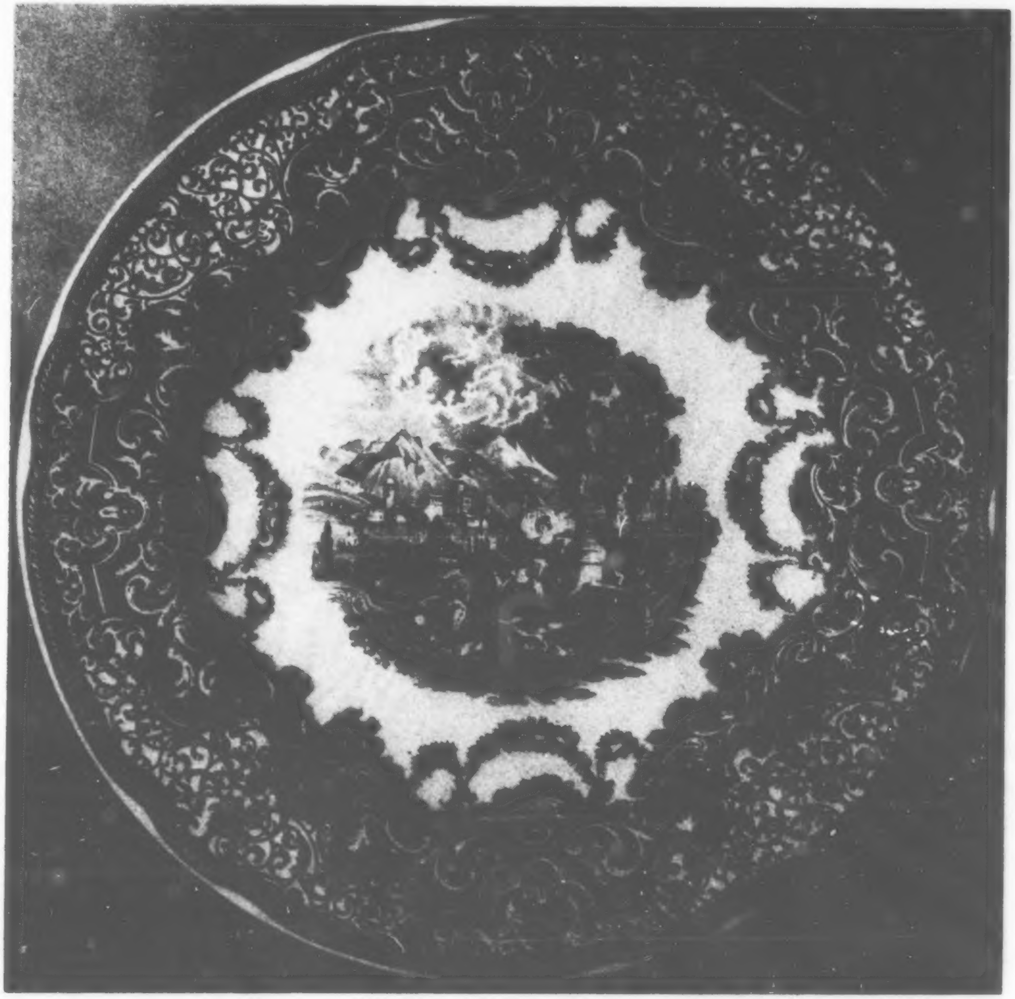


95 **Chinese Plants** (ca. 1932–present). Earliest pattern number is 5135. Excavated examples were made by Copeland and Garrett. A 20th-century mark occurs on the copper plate with the pattern's later name, "Aster."

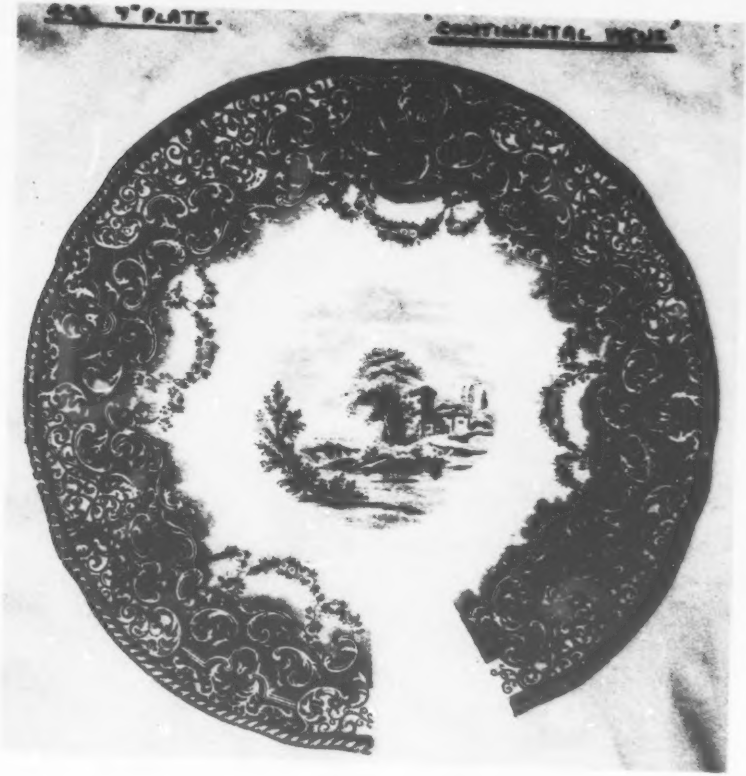

CHINESE PLANTS
COPELAND
SPODE
ENGLAND
"SPODE'S ASTER"
CHINESE PLANTS

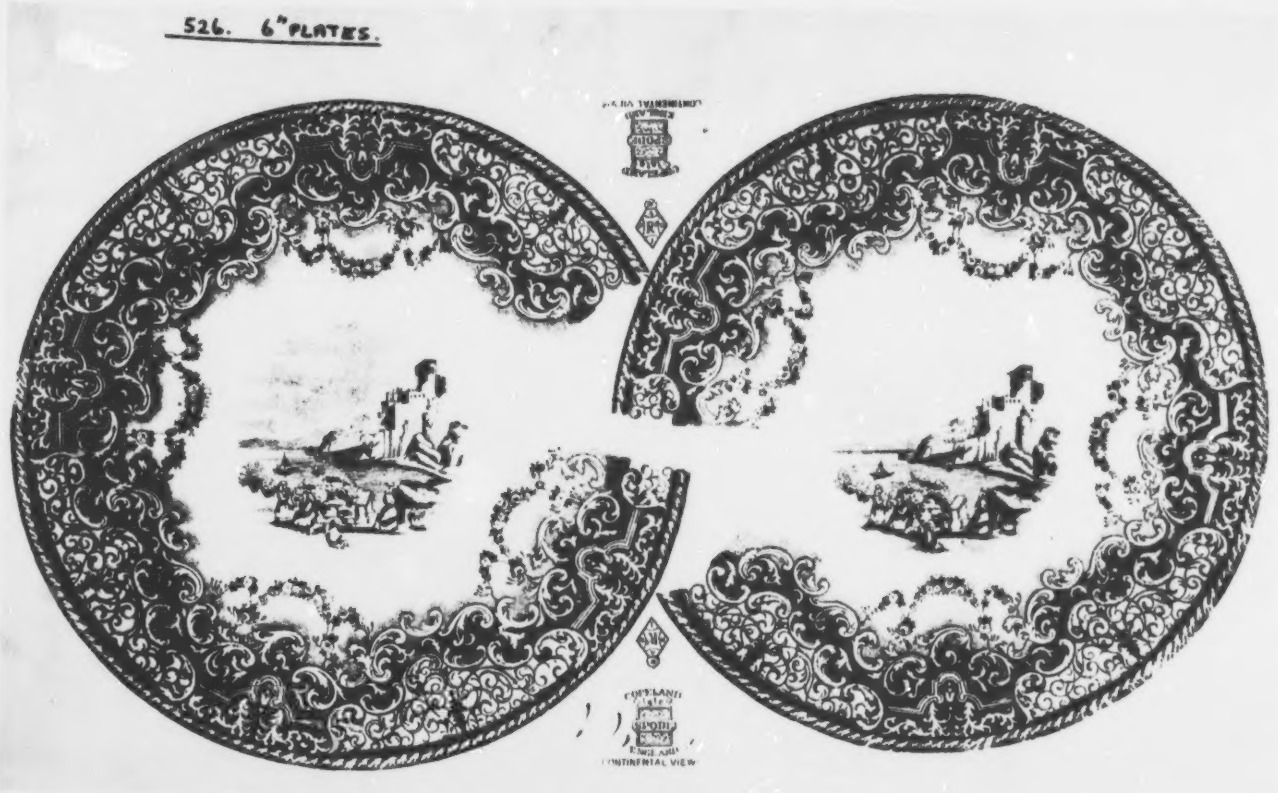
96–109 Continental Views (1845–post-1882). Registered 21 October 1845. The border was registered on 2 December 1844 under the name "Louis Quatorze." The central designs for the latter patterns are considerably smaller and less elaborate than those of Continental Views. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. Continental Views appears in W.T. Copeland and Sons' 1882 catalogue.

96 Continental Views.



97 Continental Views.


7" PLATE.
'CONTINENTAL VIEWS'


526. 6" PLATES.
COPELAND
SPODE
ENGLAND
CONTINENTAL VIEW

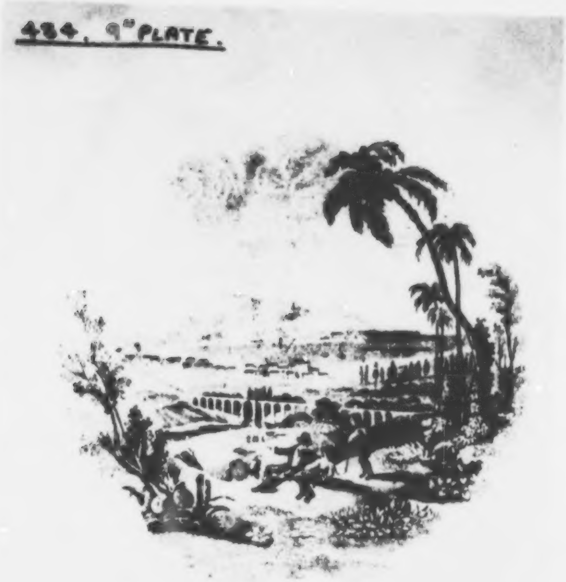
99 Continental Views

100 Continental Views

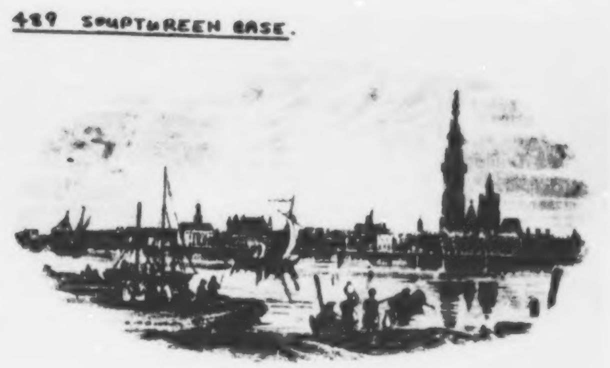
101 Continental Views

102 Continental Views

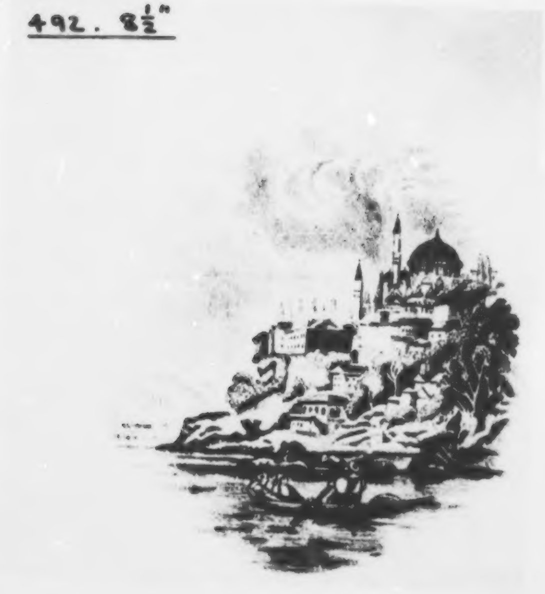
99



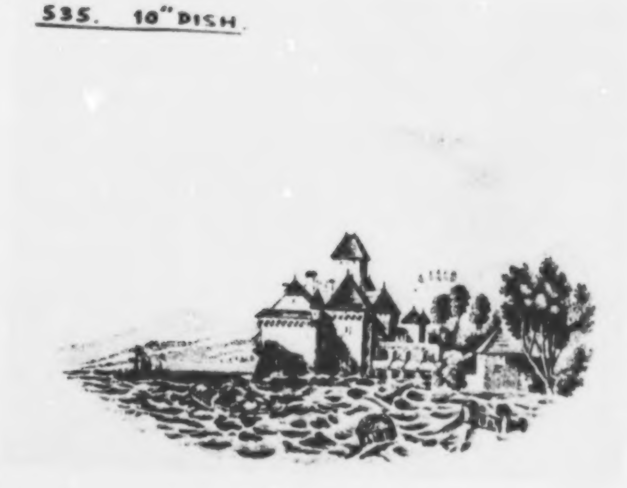
100


489 SOUPTUREEN BASE.

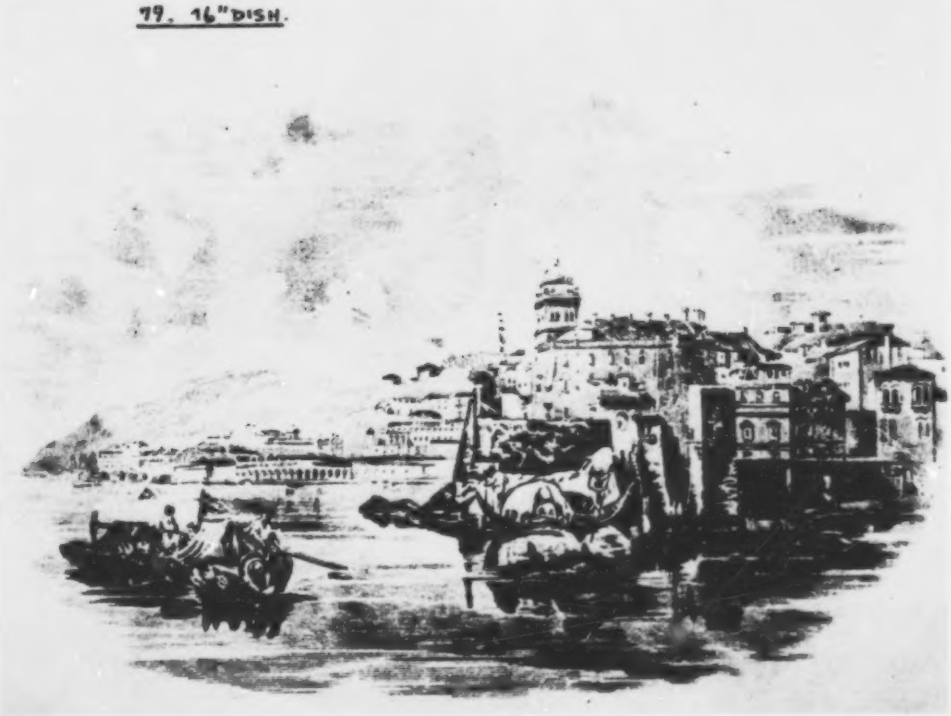
101



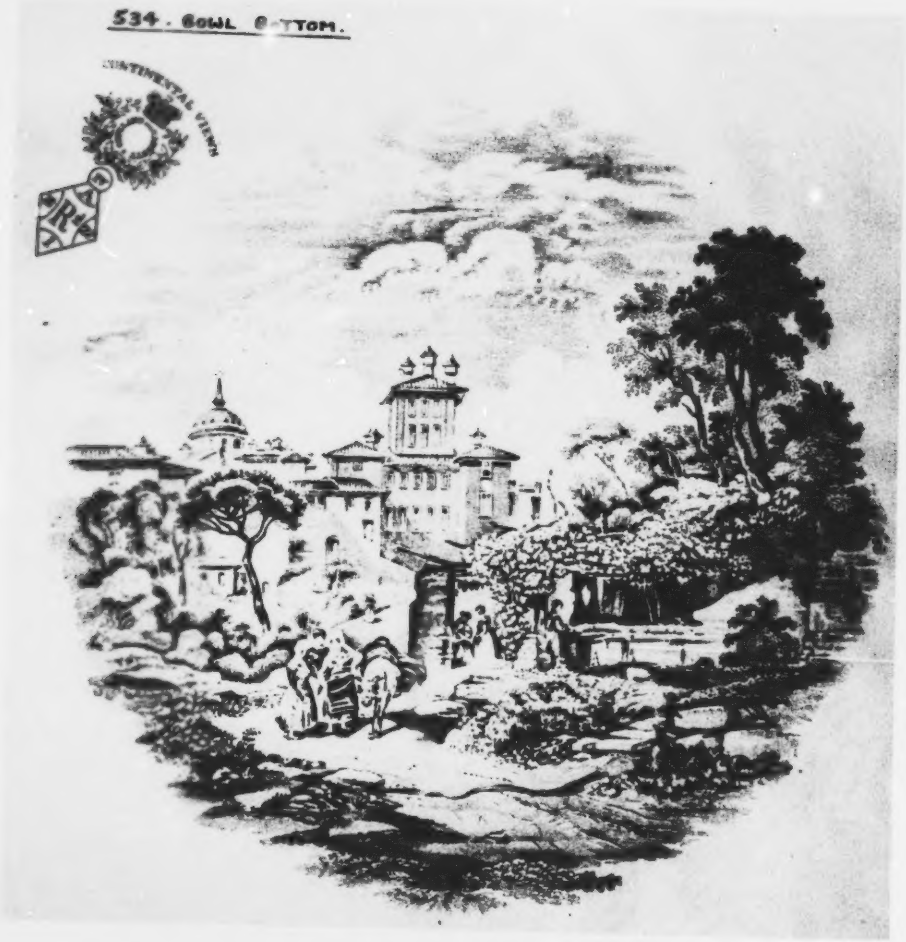
102



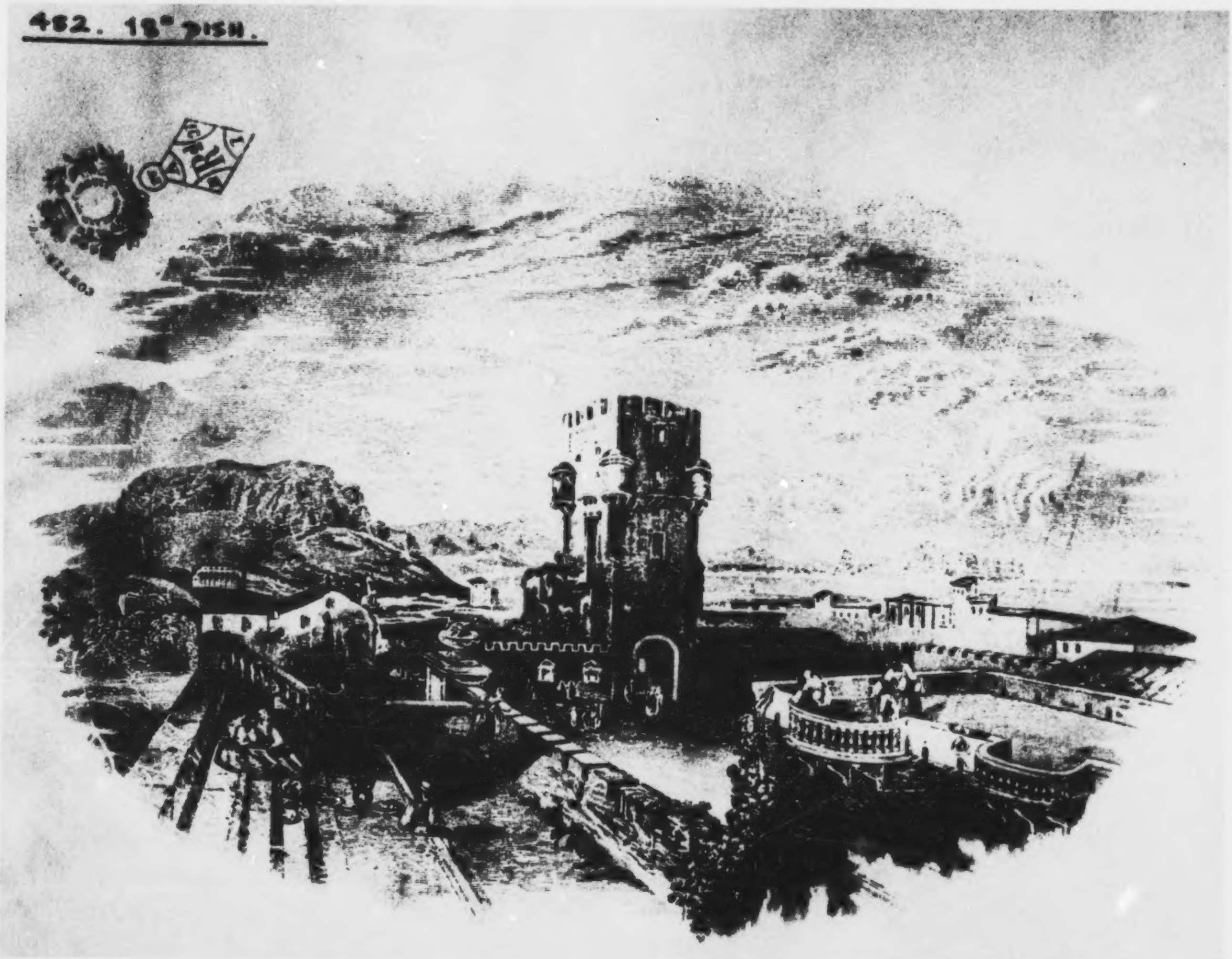
79. 16" DISH.



104 Continental Views.


534. BOWL BOTTOM.
CONTINENTAL VIEWS
Rd

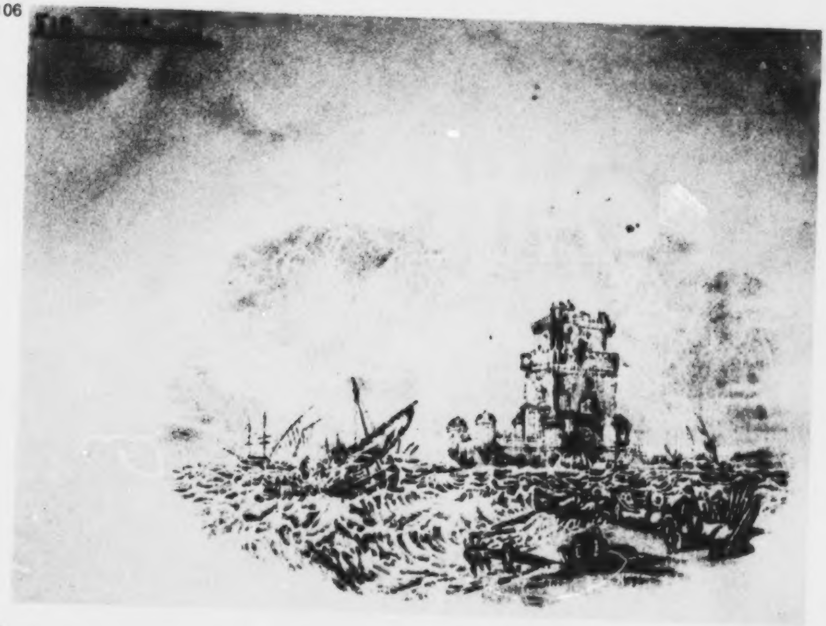
105 Continental Views.



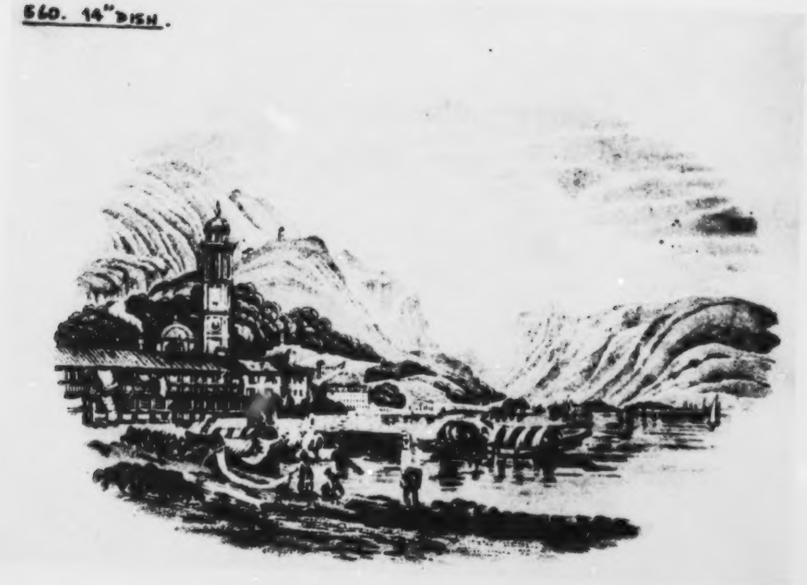
106 Continental Views.

107 Continental Views.

106



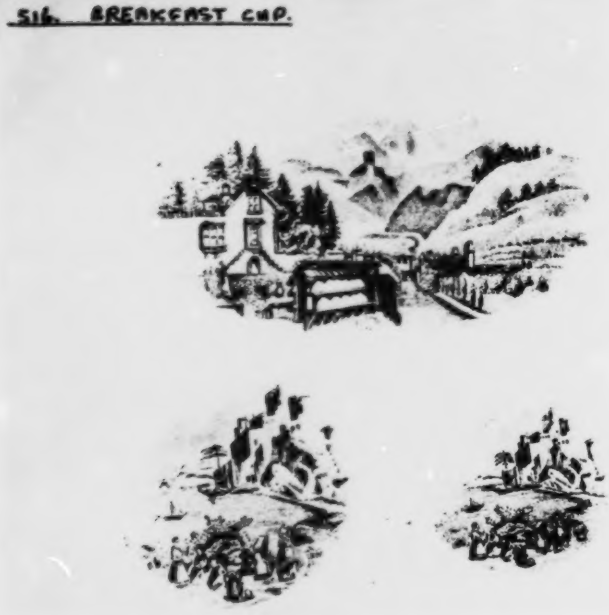
107



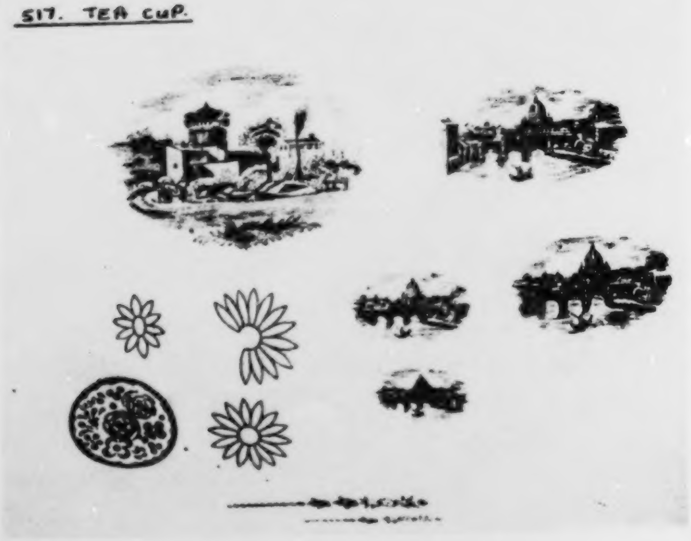
108 Continental Views.

109 Continental Views. It is not known whether or not the designs in the lower left are associated with this pattern.

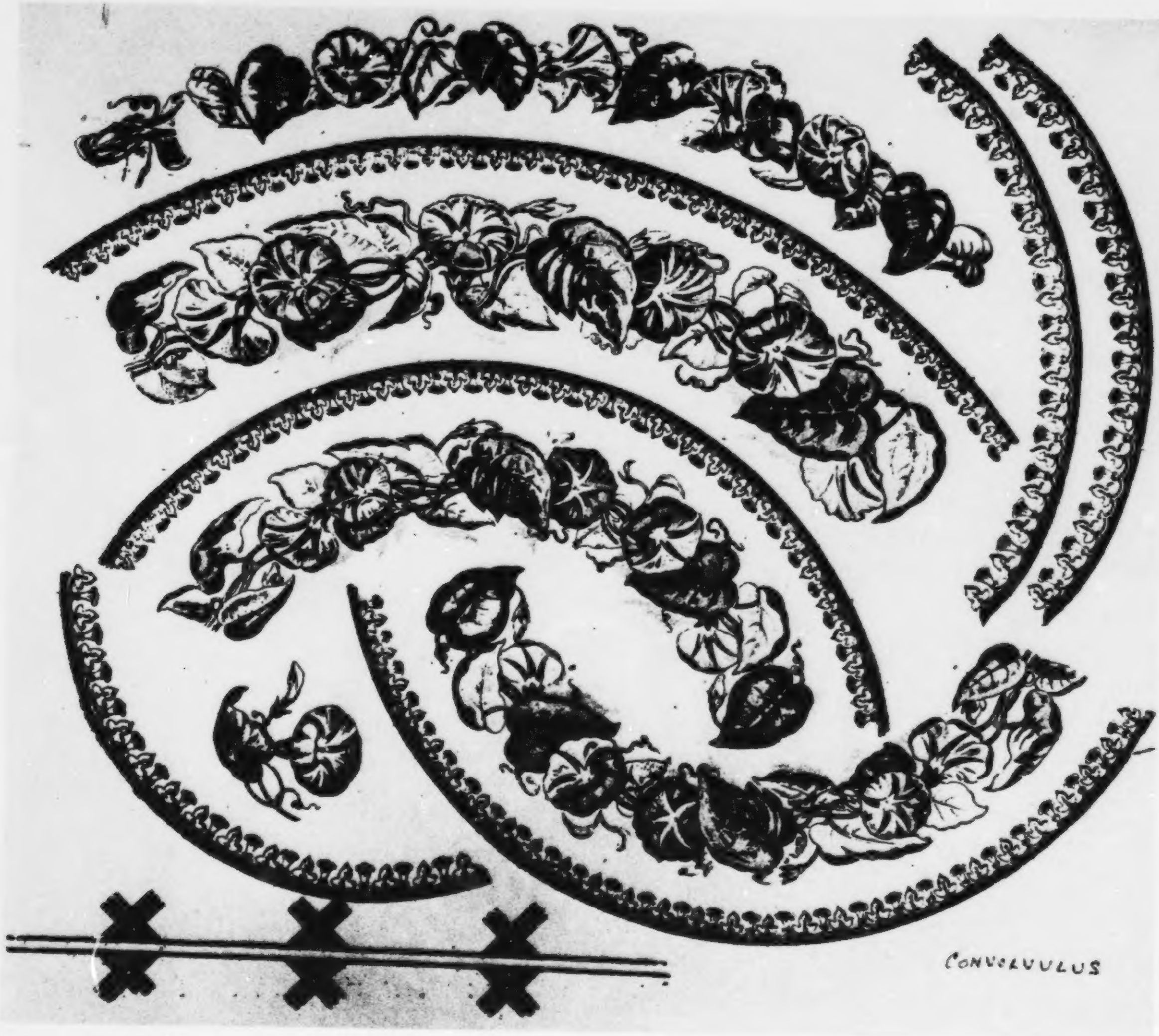
108


516. BREAKFAST CUP.

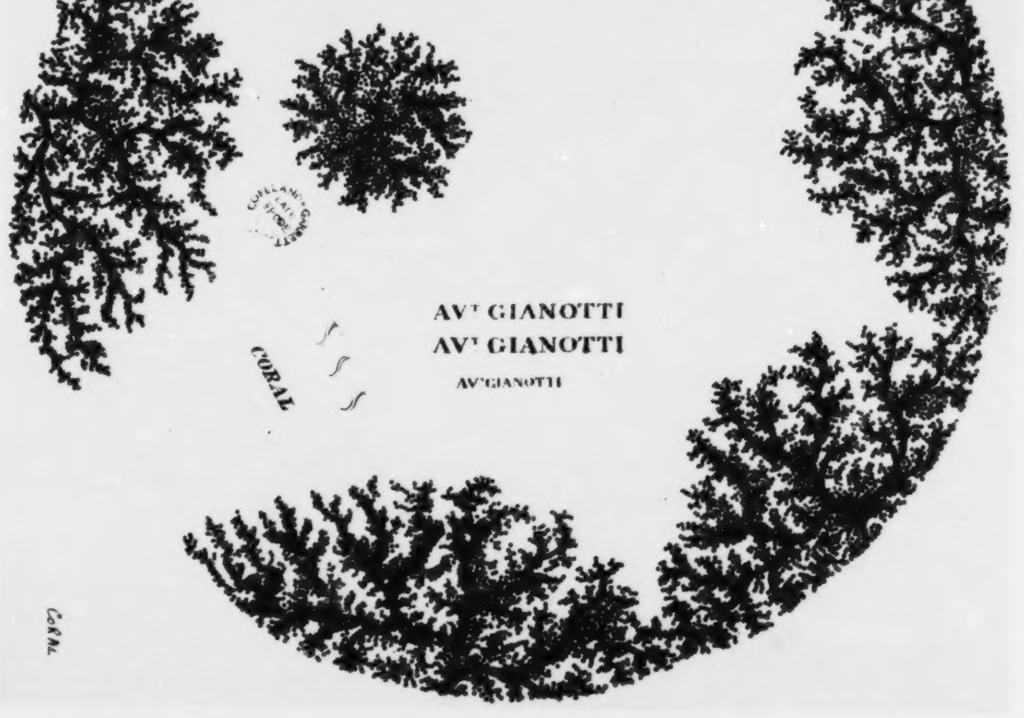
109



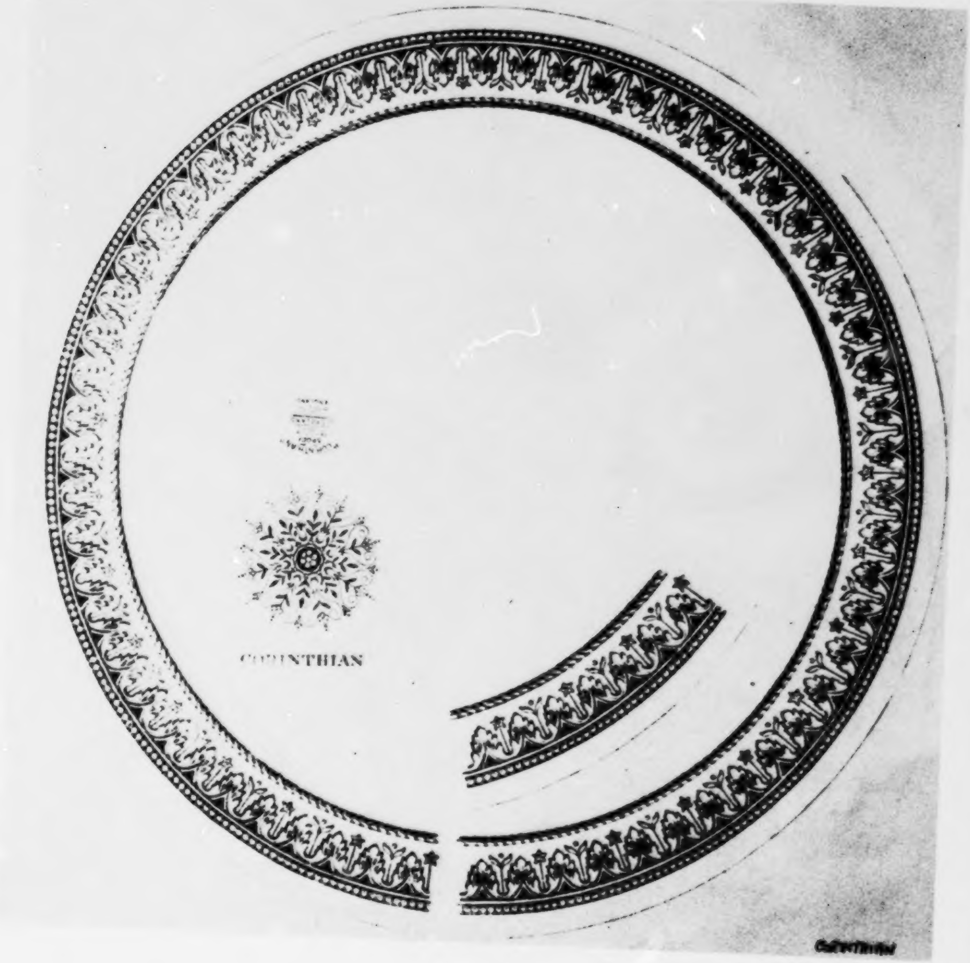
110 **Convolvulus** (ca. 1849–?). Registered 17 August 1849. The bead (a narrow, secondary border) is the same as that on Garland. The design at the lower left is associated with Convolvulus, but where it would be applied is not known.



111 **Coral** (ca. 1832–post-1847). Earliest pattern number is 5153. Excavated examples were made by W.T. Copeland. A Copeland and Garrett mark occurs on the copper plate.

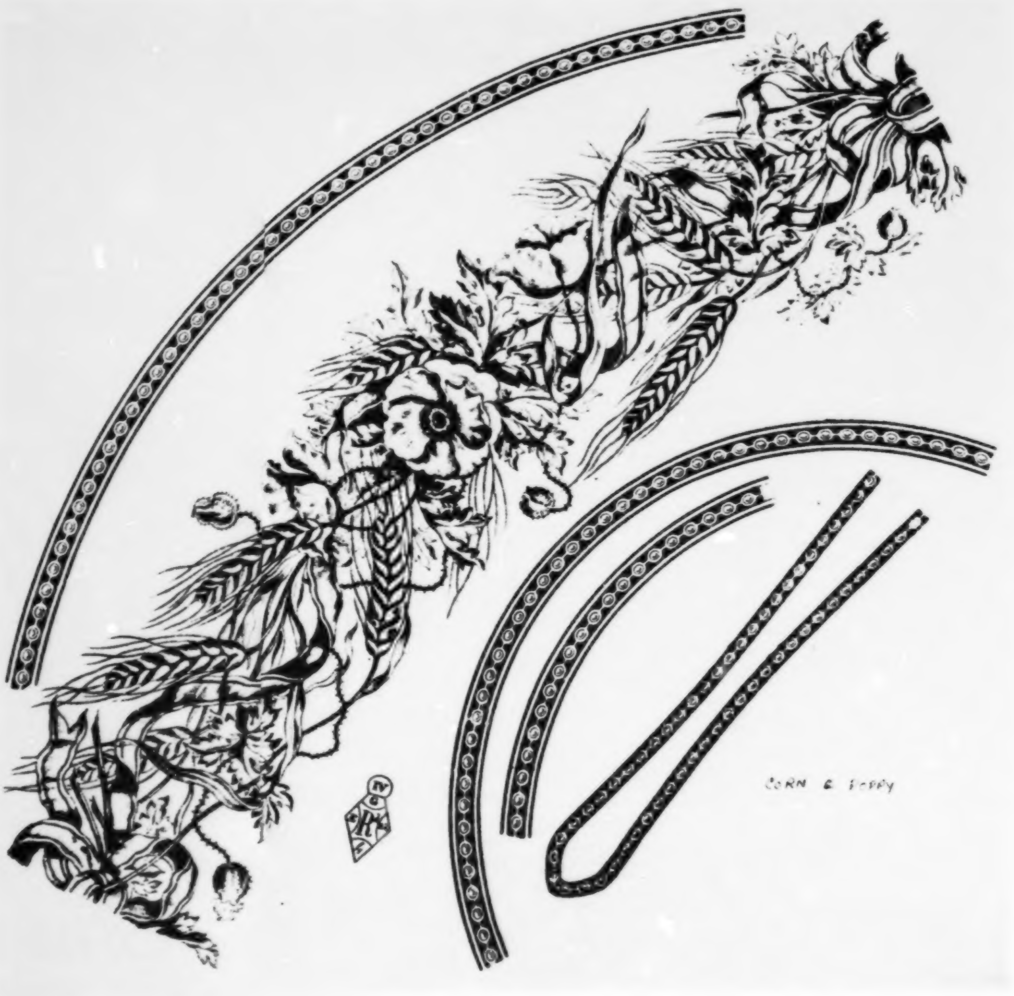

COPELAND GARRETT LATE SPODE
AV^T GIANOTTI
AV^T GIANOTTI
AV^T GIANOTTI
CORAL
CoRAL

112 **Corinthian** (pre-1822–20th century). The earliest reference to it is an illustration in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark occurs on the copper plate.

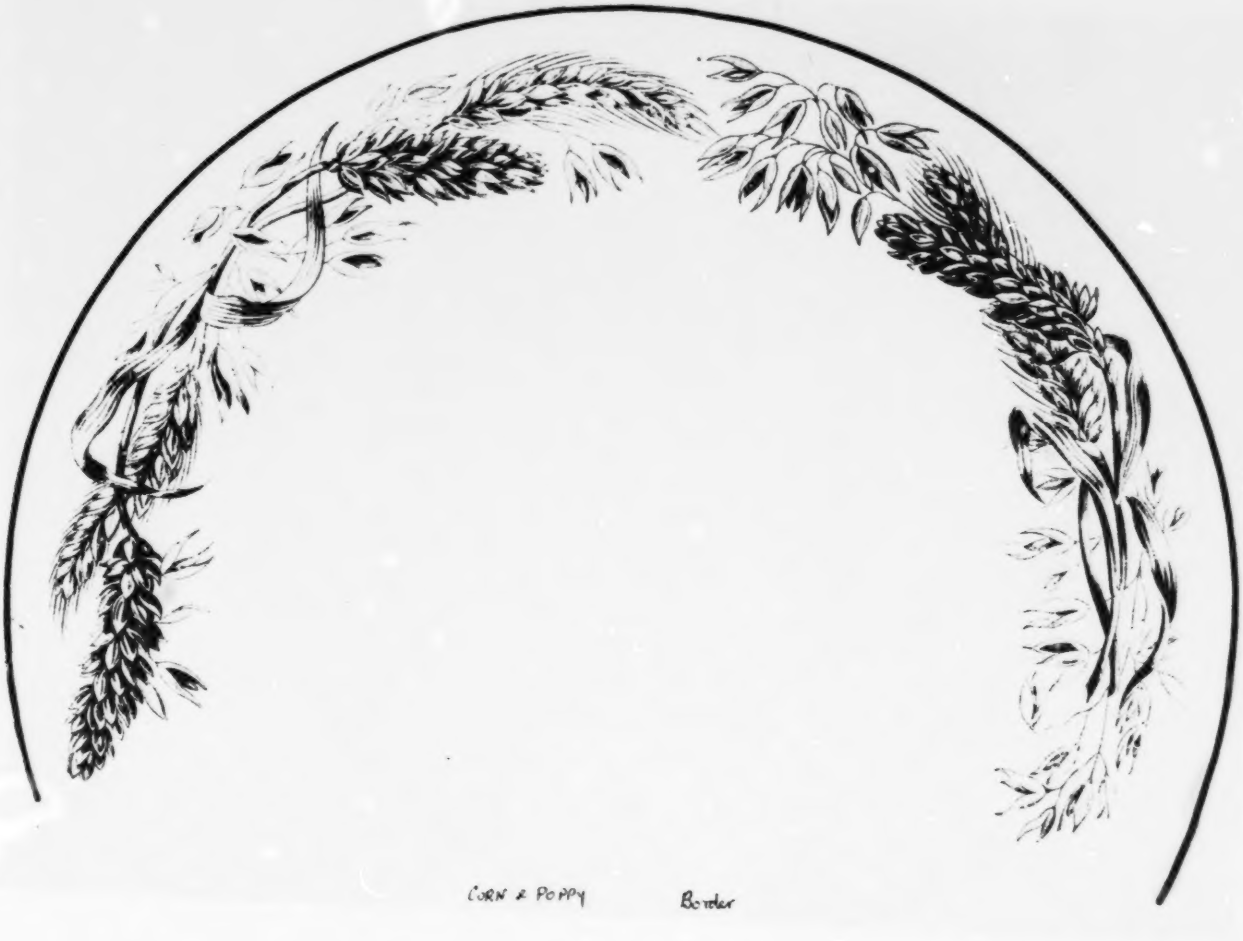

CORINTHIAN
CORINTHIAN

113–114 **Corn and Poppy** (1863–?). Registered 22 May 1863. Excavated examples were made by W.T. Copeland and Sons.

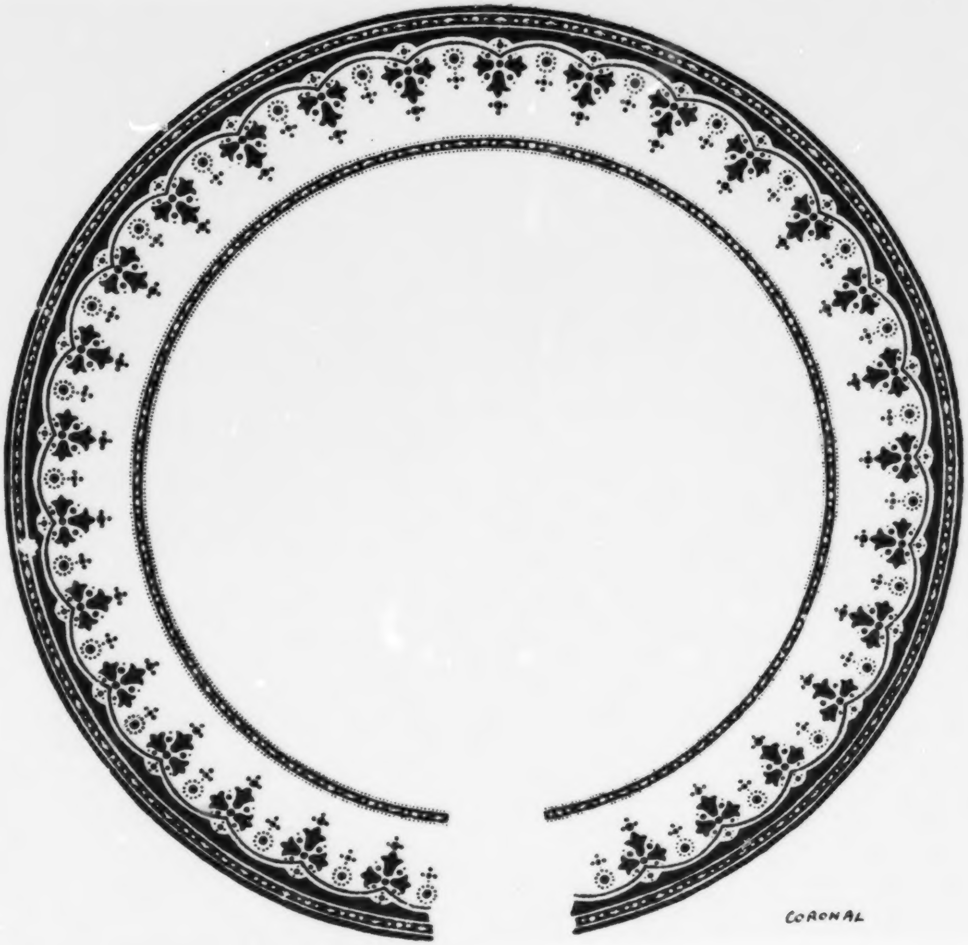
113 Corn and Poppy.



114 Corn and Poppy. This simpler border was probably used on smaller pieces such as soap dishes or small pitchers.

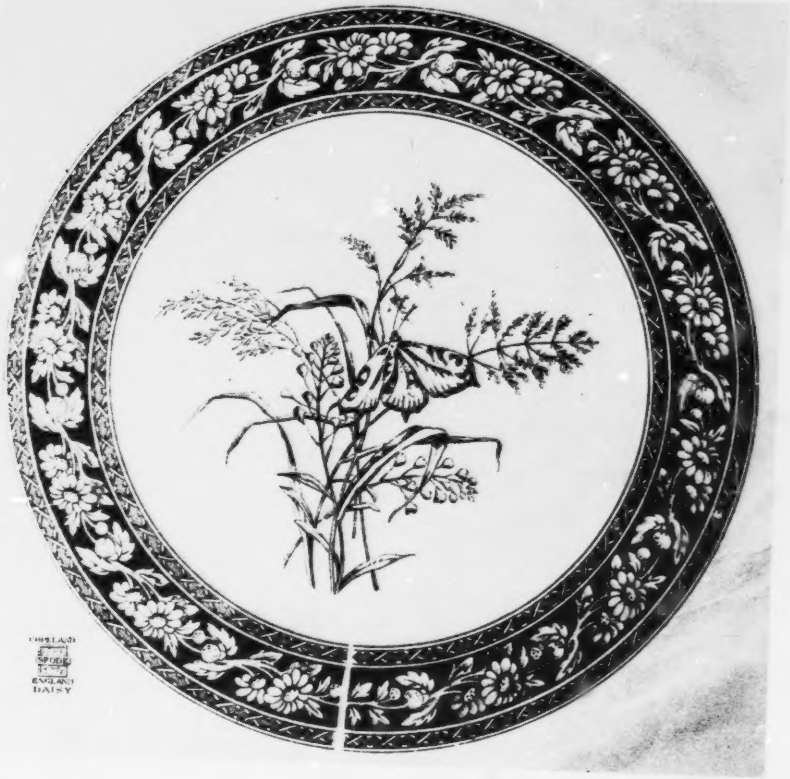

CORN & POPPY
Border

115 **Coronal** (ca. 1882). The only datable record in which Coronal appears is the 1882 catalogue of W.T. Copeland and Sons.

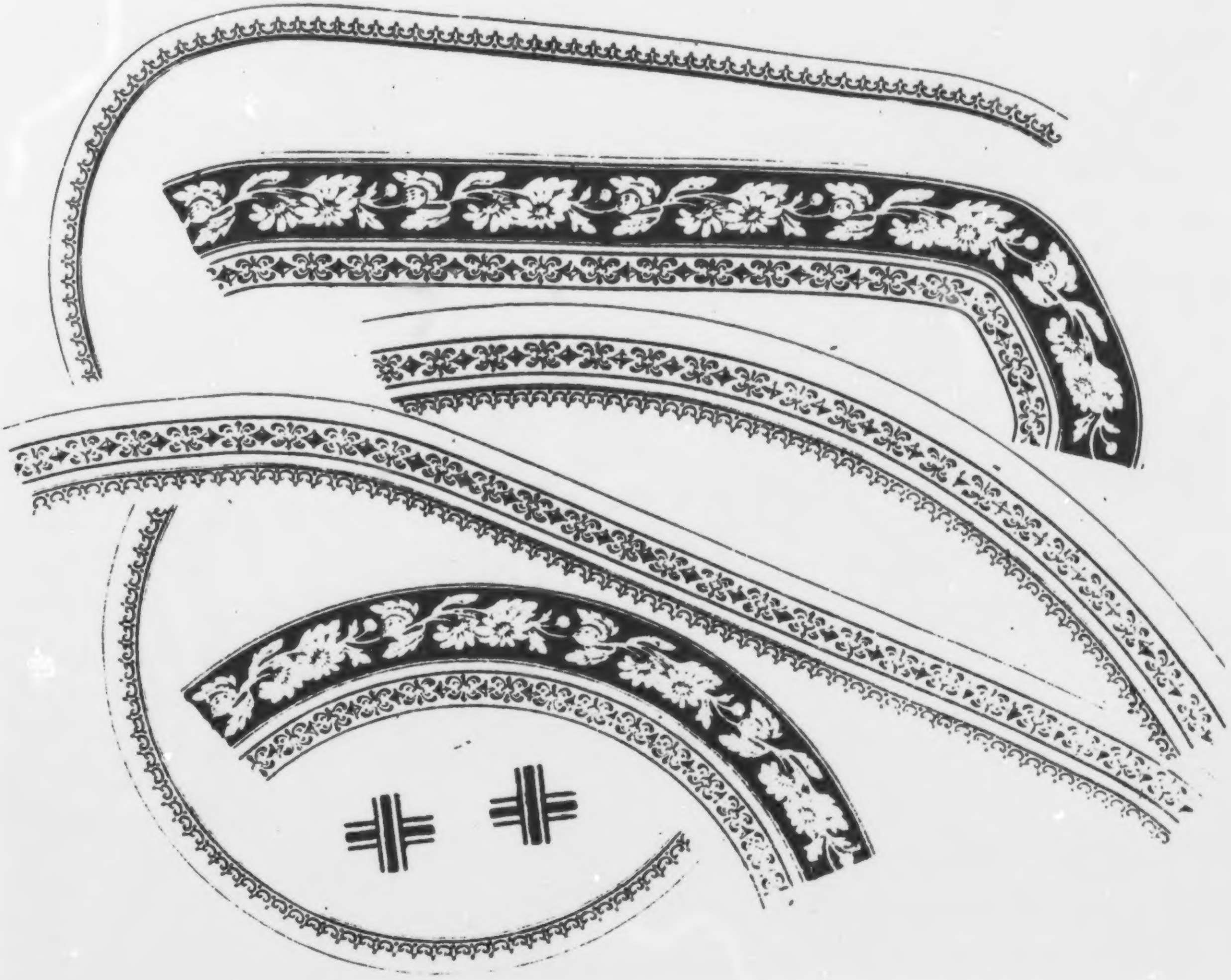


116–117 **Daisy and Grass** (ca. 1869–20th century). Earliest pattern number is D6396. It is illustrated in the 1882 Copeland catalogue. An alternative name is Grass and Flies. A 20th-century mark on the copper plate includes the name "Daisy."

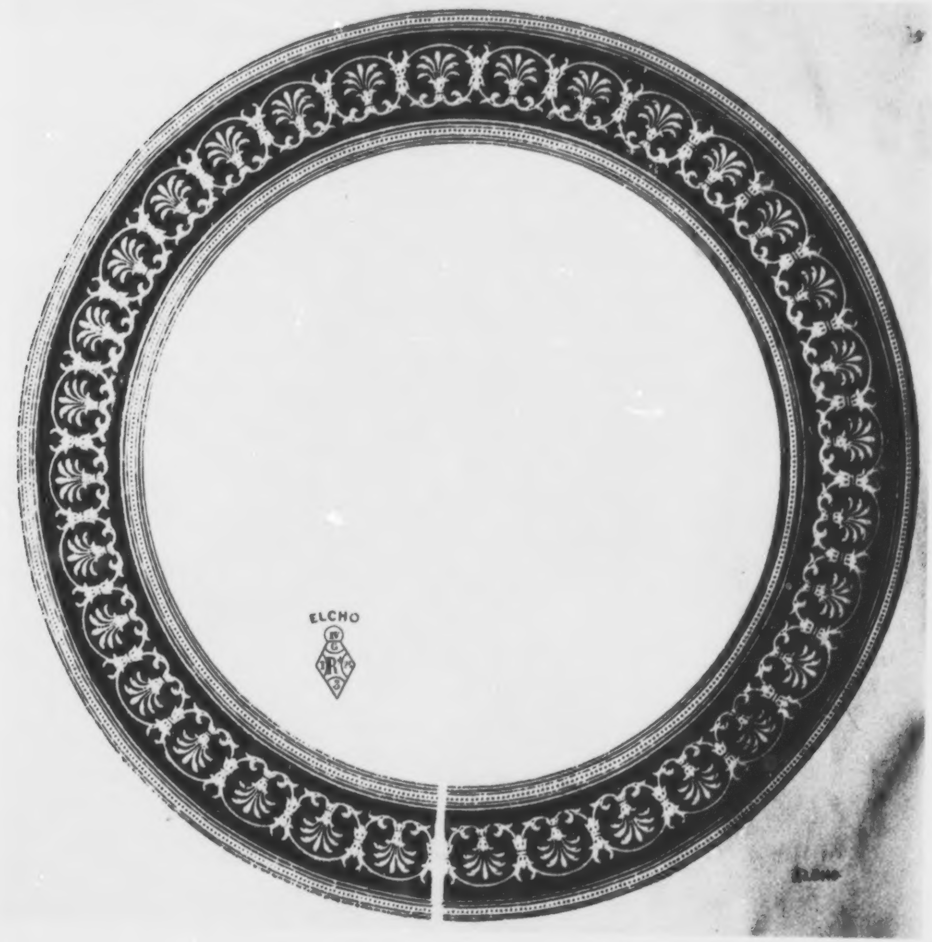
116 Daisy and Grass.


COPELAND
SPODE
ENGLAND
DAISY

117 Daisy and Grass borders and beads.

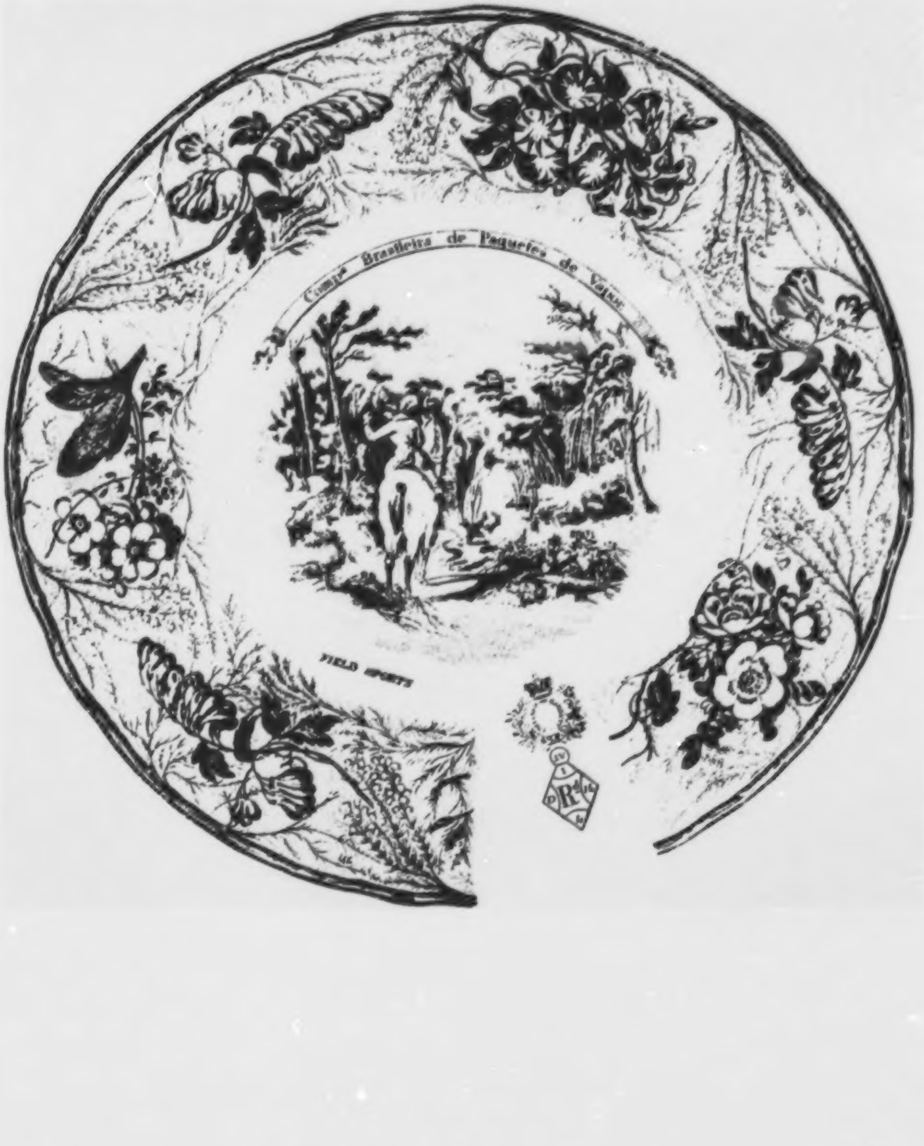


118 **Elcho** (1863–?). Registered 24 July 1863.



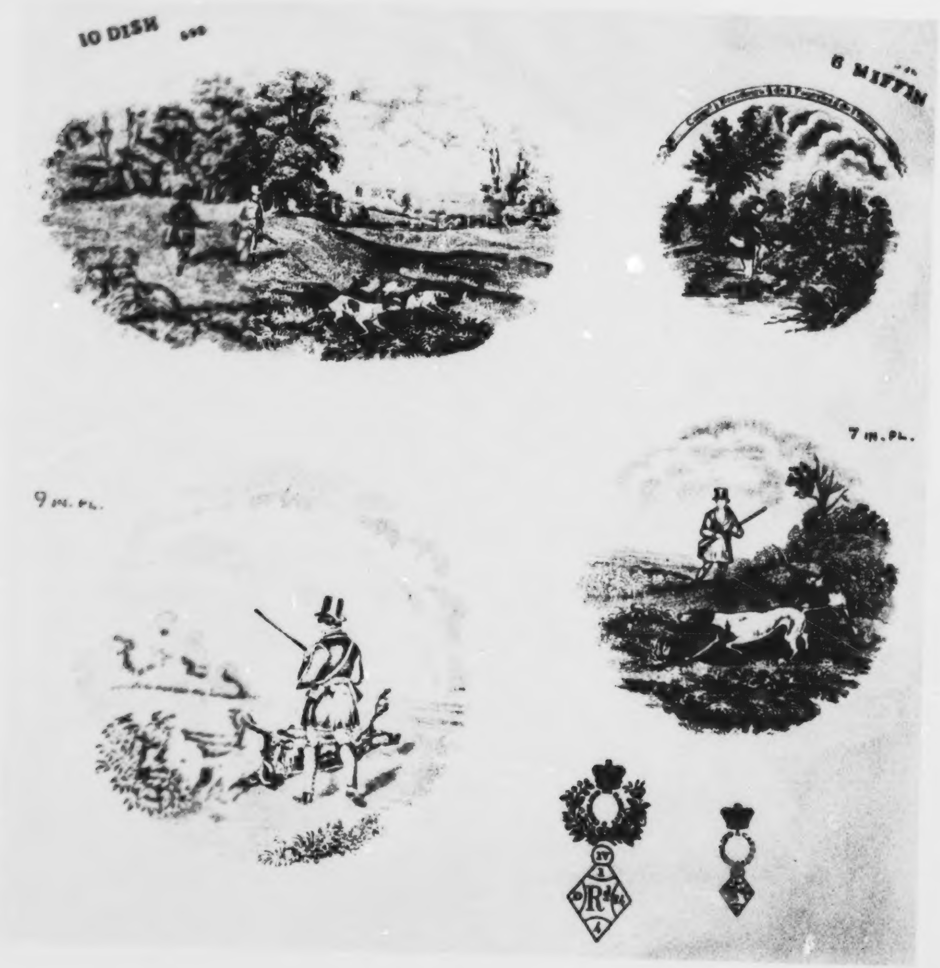
117 Da

119–121 Field Sports (1846–20th century). Registered 14 September 1846. Excavated examples were made by W.T. Copeland. Copeland and Garrett marks occur on the copper plates as well as a 20th-century mark.

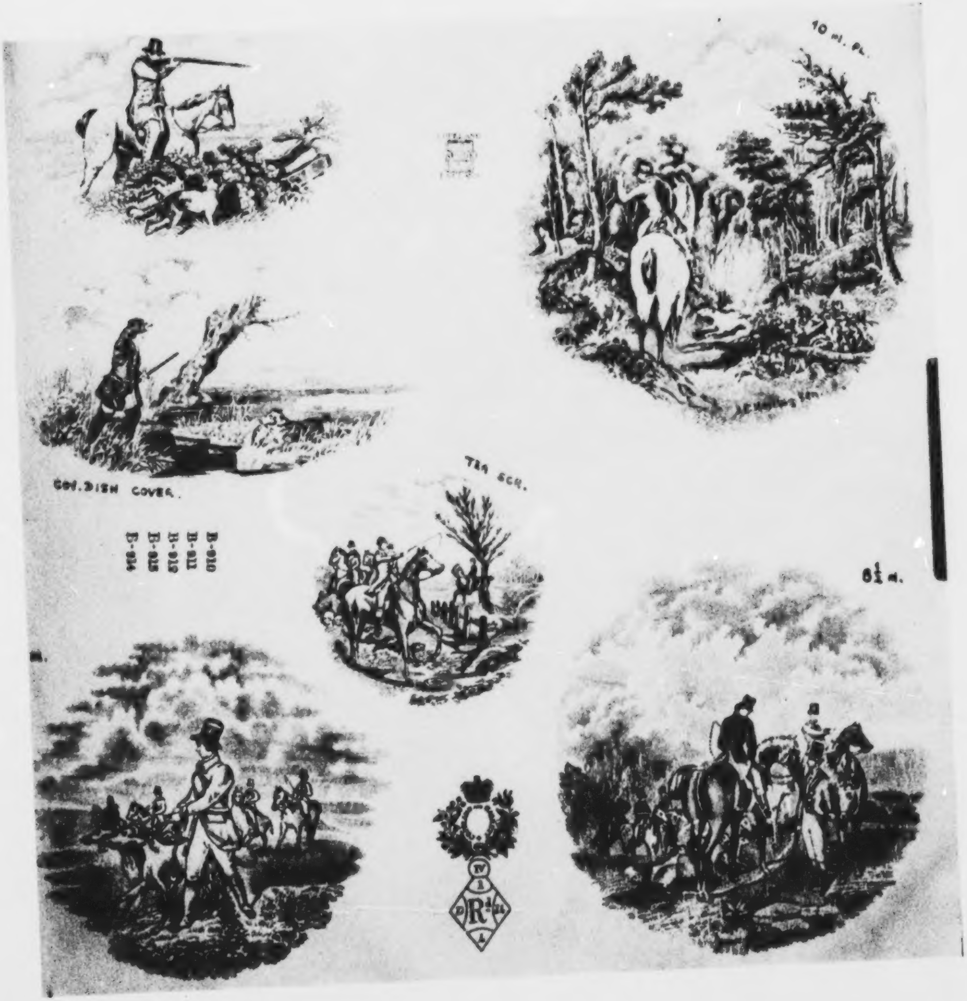

Compa Brasileira de Paquetes de Vapor
FIELD SPORTS

119 Field Sports.

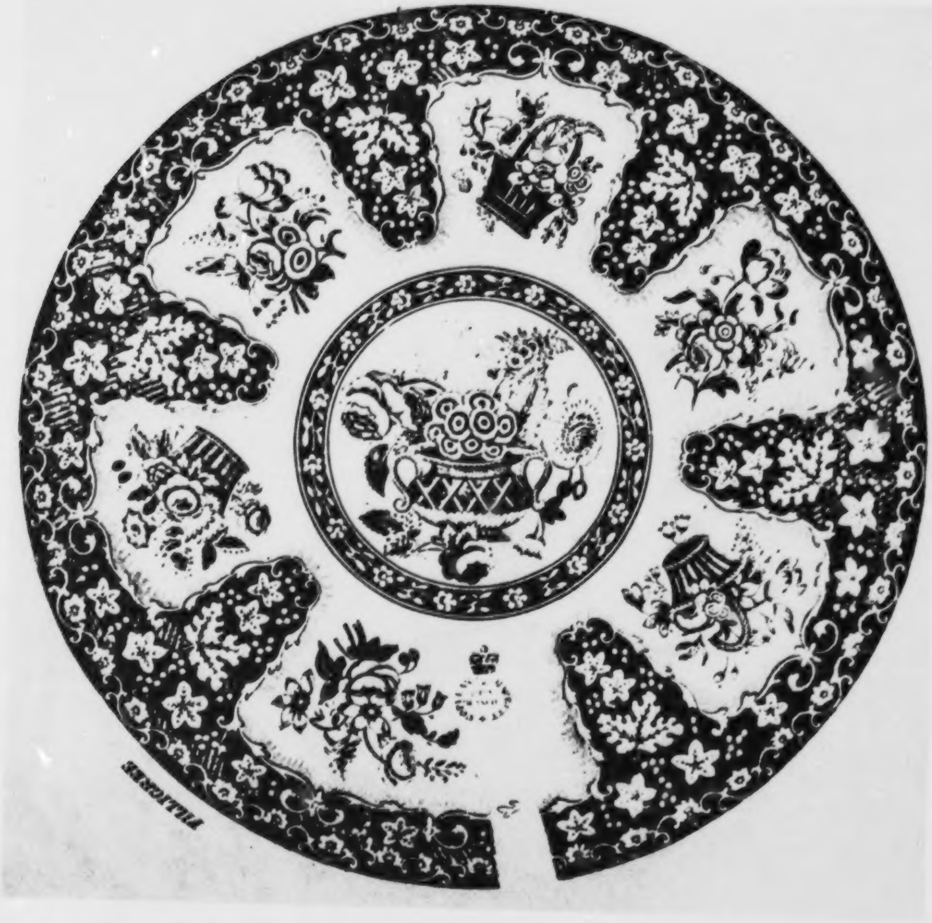
120 Field Sports.


10 DISH
6 MUFFIN
9 IN. PL.
7 IN. PL.
R

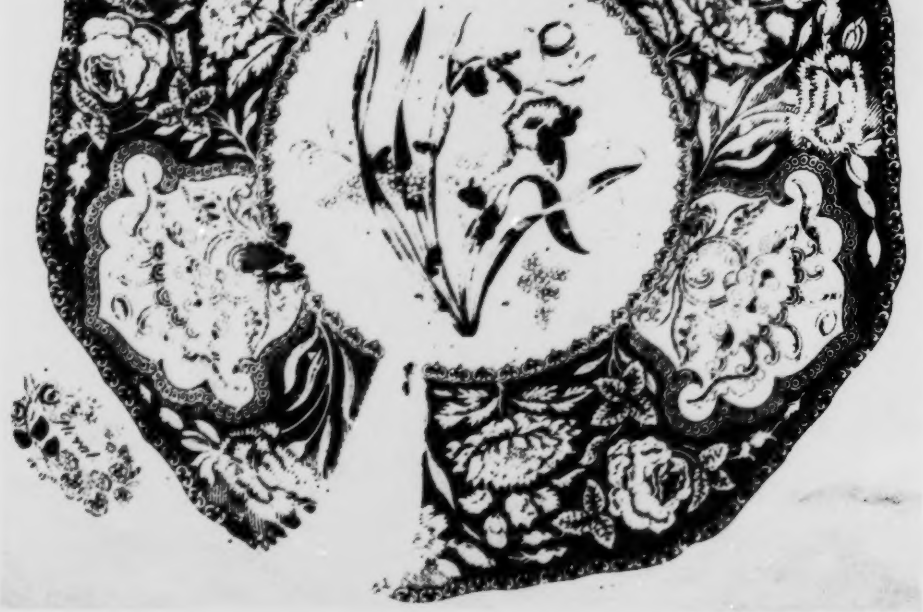
121 Field Sports.


10 IN. PL.
COV. DISH COVER.
D-910
D-911
D-912
D-913
D-914
TEA SCR.
8½ IN.

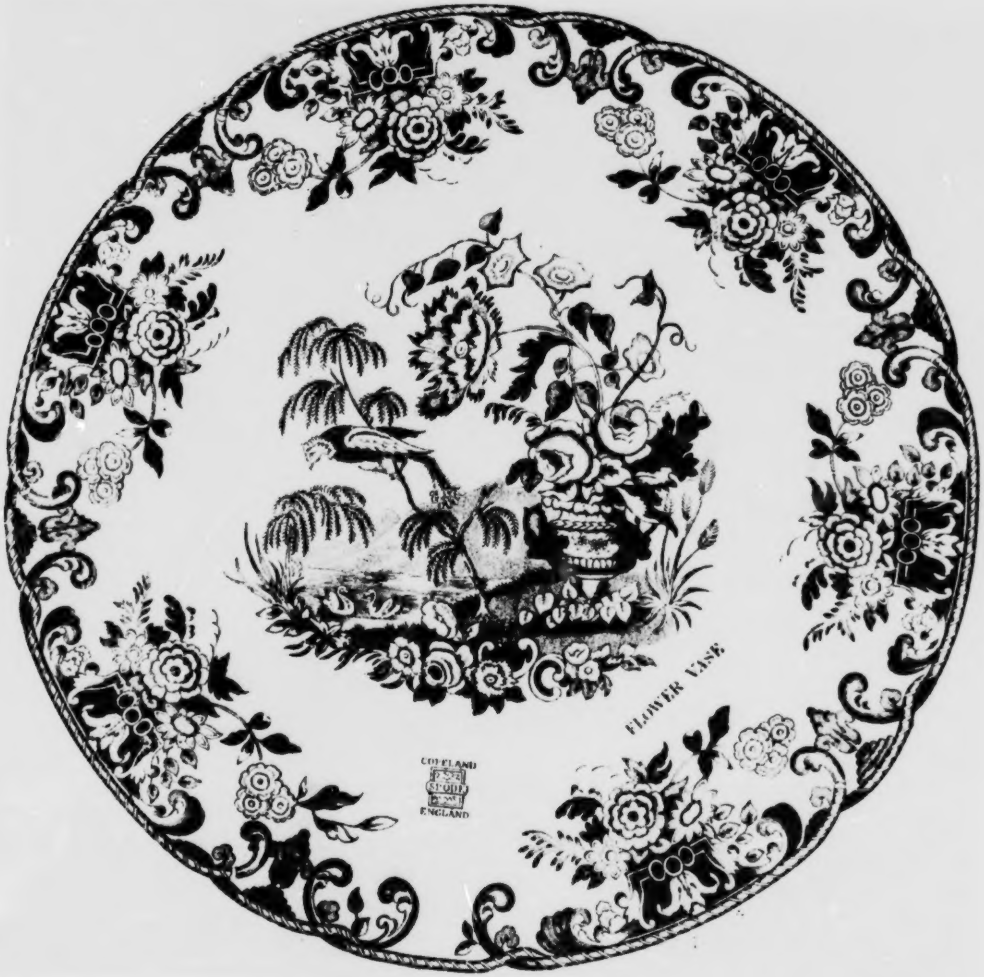
122 **Filligree** (ca. 1823–post-1833). Earliest pattern number is 3914. Excavated examples were made only by Copeland and Garrett.



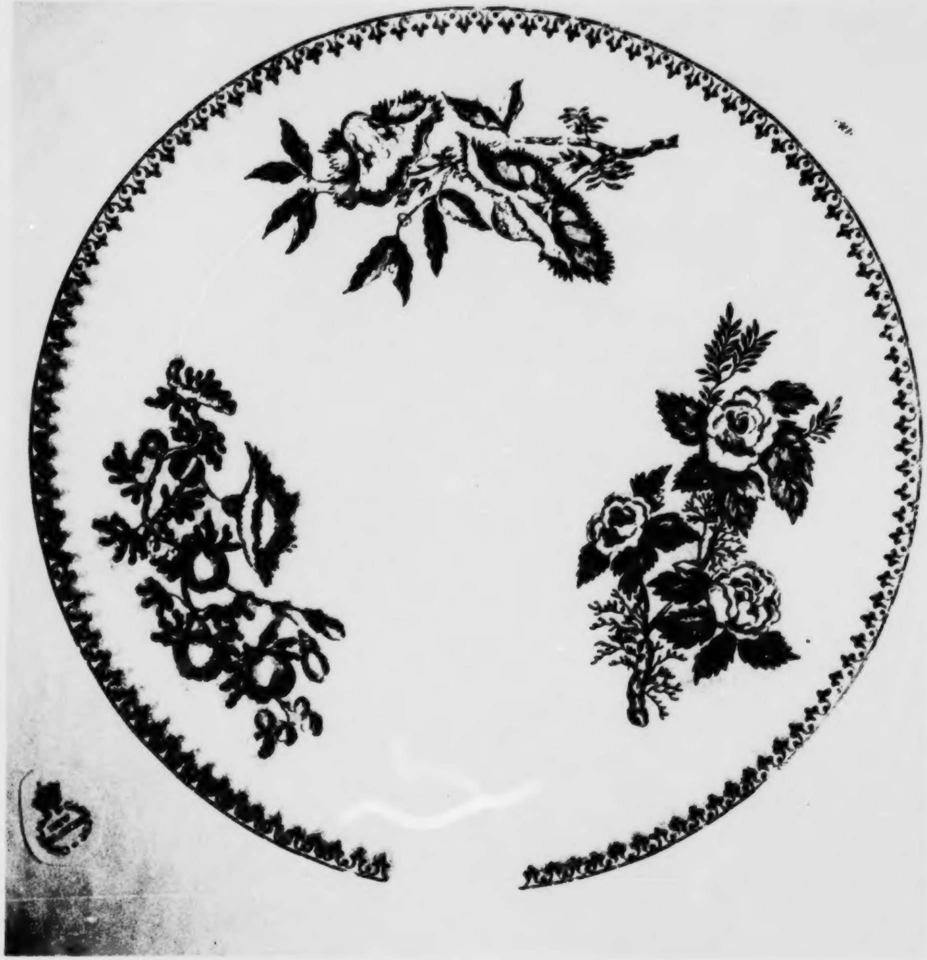
123 **Floral** (ca. 1830–?). Earliest pattern number is 4977. Black splotches are due to damage to the copper plate.



124 **Flower Vase** (ca. 1828–20th century). Earliest pattern number is B192. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. A 20th-century mark occurs on the copper plate.

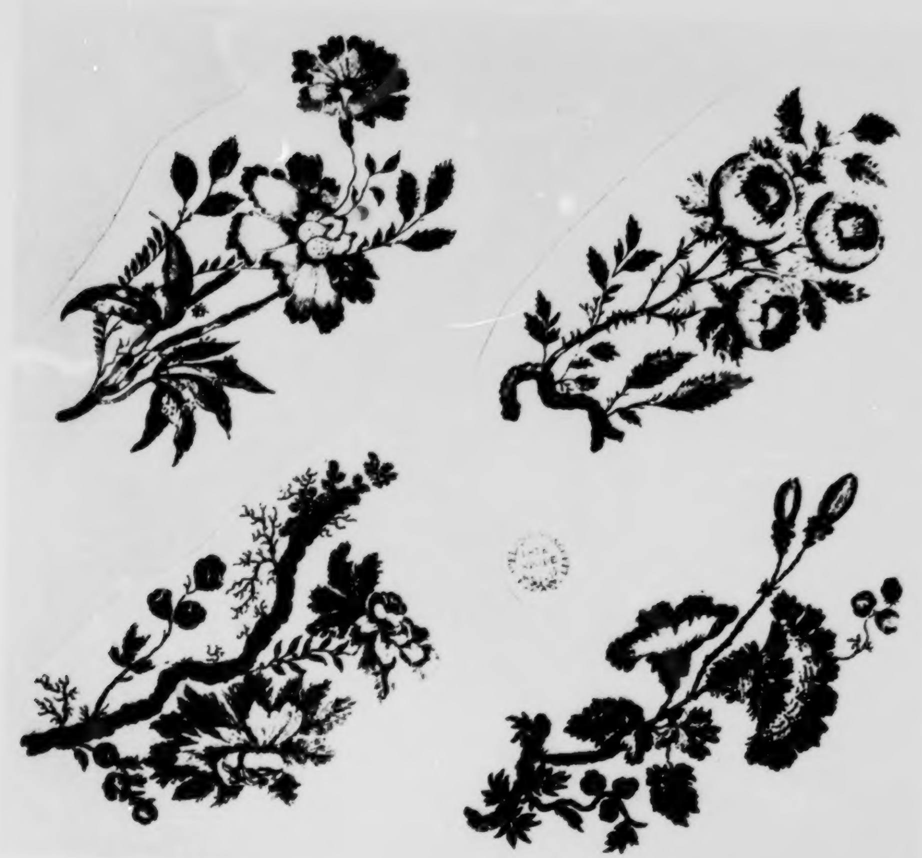

FLOWER VASE
COPELAND
SPODE
ENGLAND

125–129 **French (Radiating) Sprigs** (post-1833–post-1847). Earliest pattern number is L108. Dates for this series of numbers are not known. Excavated examples were made by Copeland and Garrett, and W.T. Copeland.

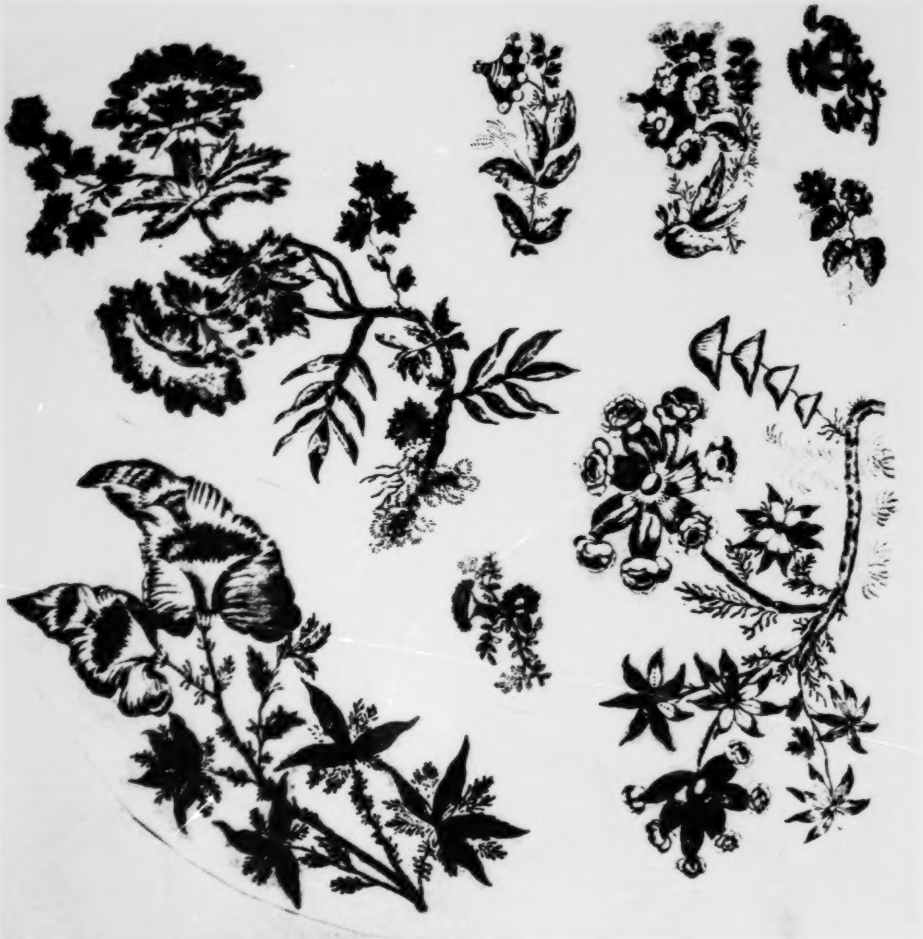


125 French (Radiating) Sprigs.

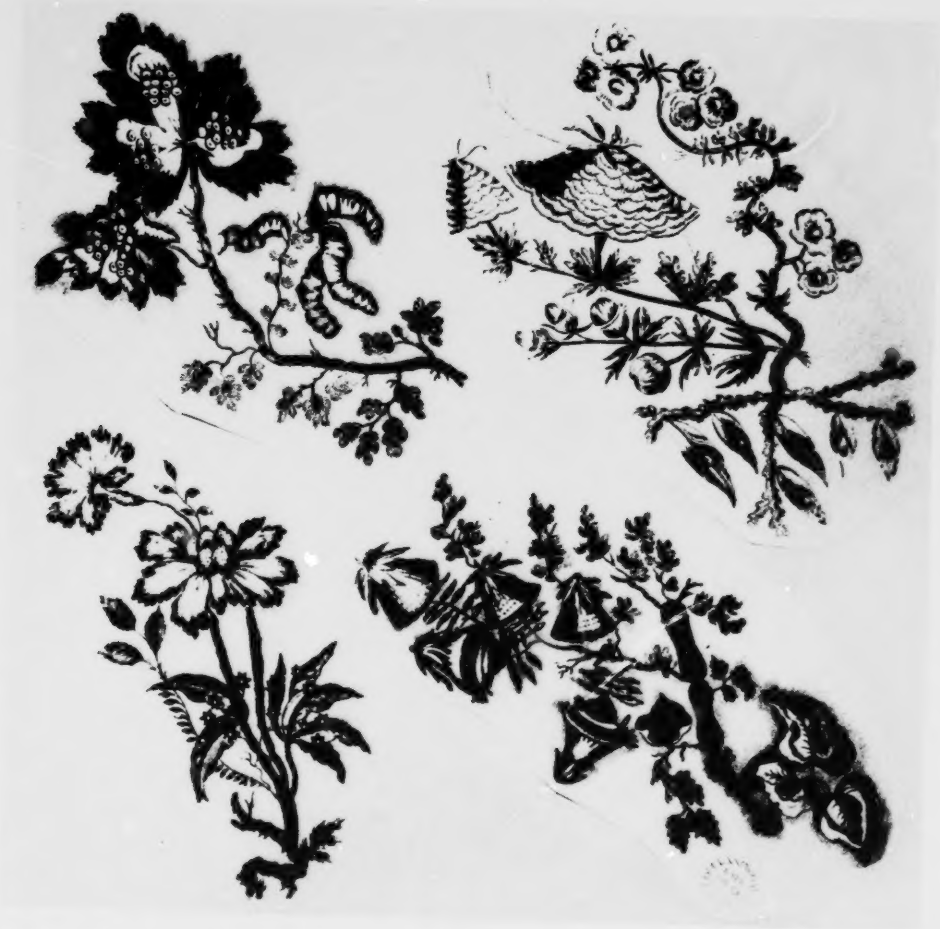
126 French (Radiating) Sprigs.



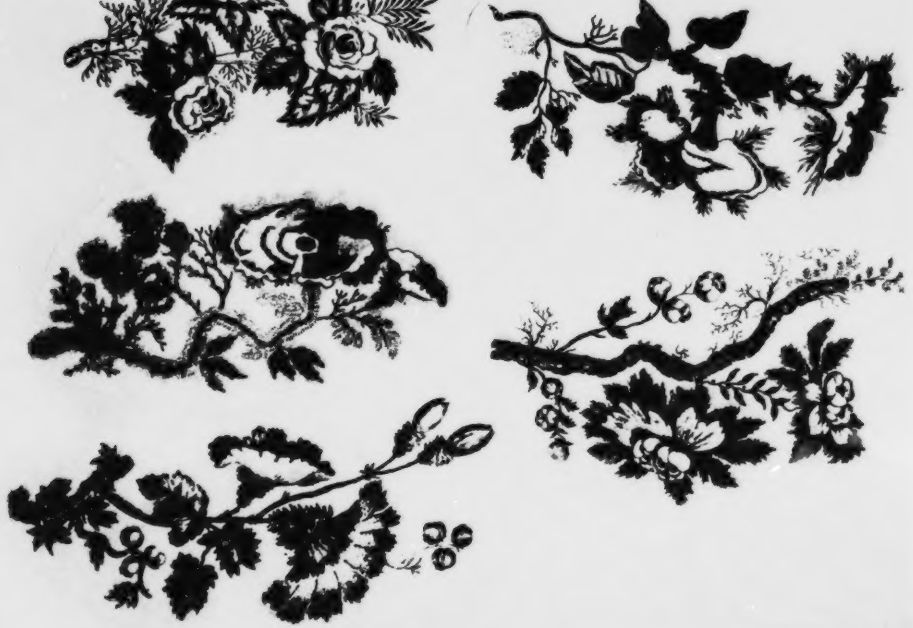
127 French (Radiating) Sprigs.



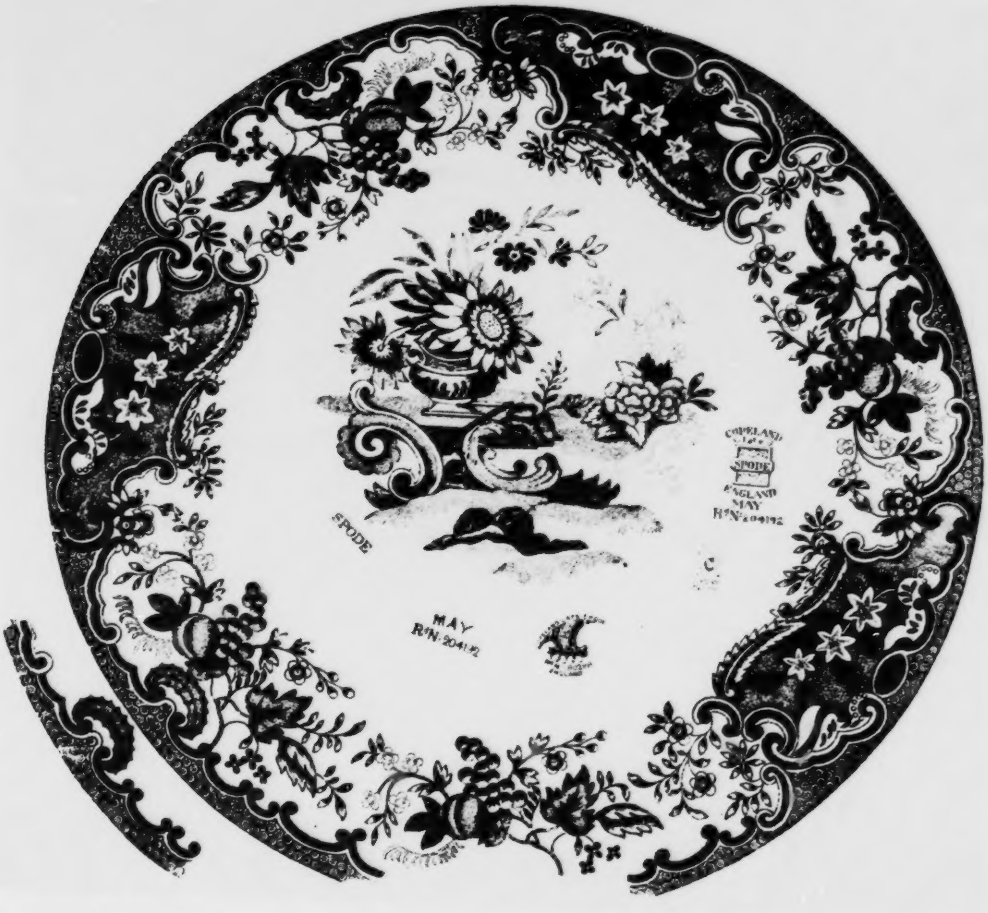
128 French (Radiating) Sprigs.



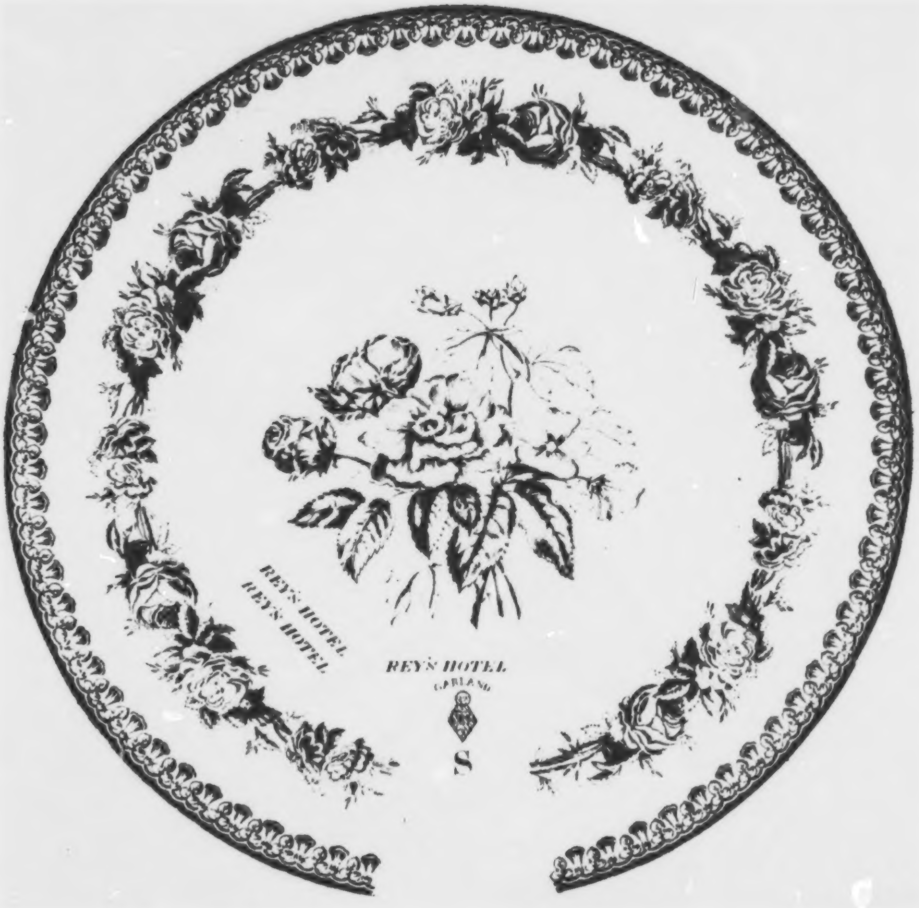
129 French (Radiating) Sprigs.



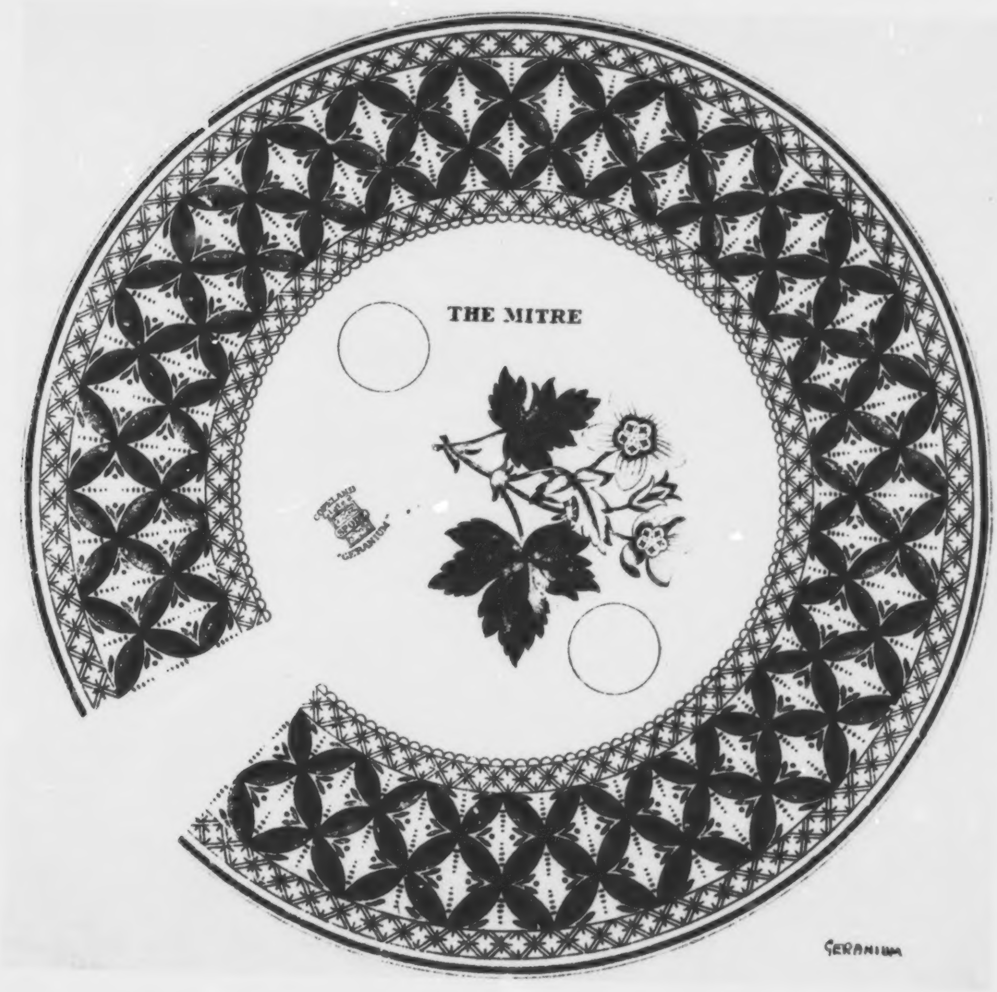
130 **Fruit and Flowers** (ca. 1826–20th century). Earliest pattern number is B139. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. On the copper plate are a Spode mark and several 20th-century marks. Whiter states that the name refers to the border (Whiter 1970: 160). The pattern was registered in 1882 and again in 1884 under the name "May."


COPELAND
SPODE
ENGLAND
MAY
R^D N: 204192
SPODE
MAY
R^D N: 204192
C

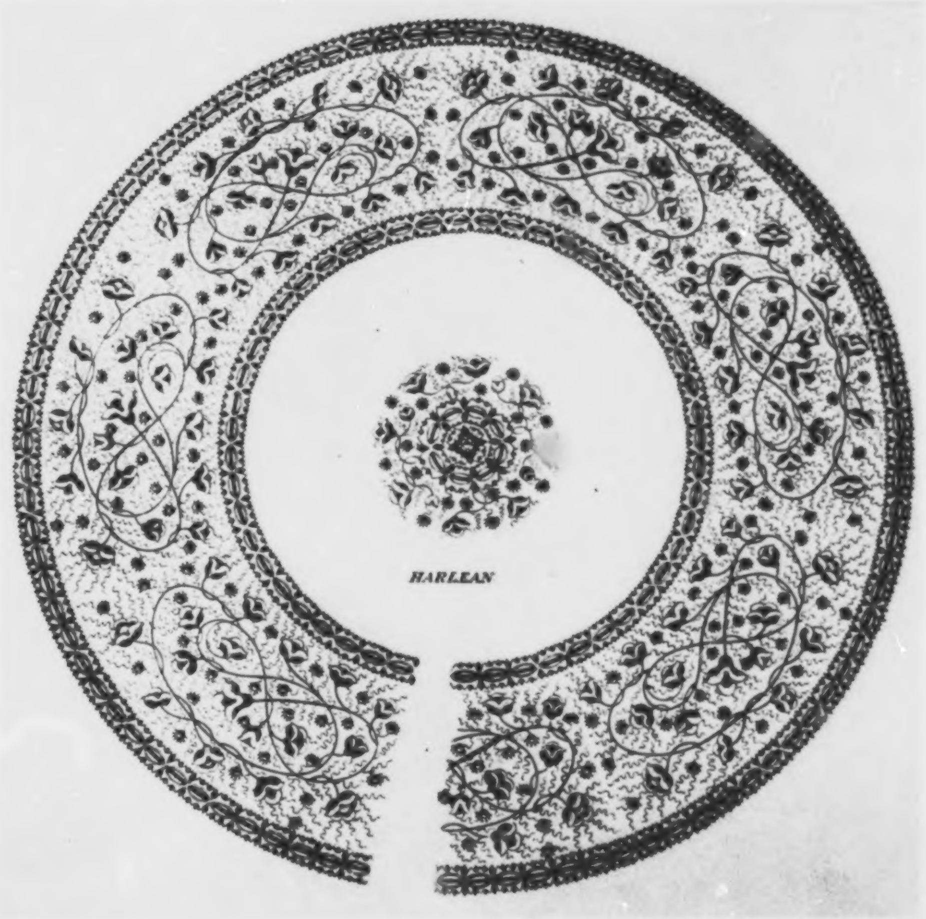
131 **Garland** (1849–post-1882). Registered 17 August 1849. Excavated examples were made by W.T. Copeland. It appears in the W.T. Copeland and Sons' 1882 catalogue. An alternative name is "Rose Briar."


REY'S HOTEL
REY'S HOTEL
REY'S HOTEL
GARLAND
S

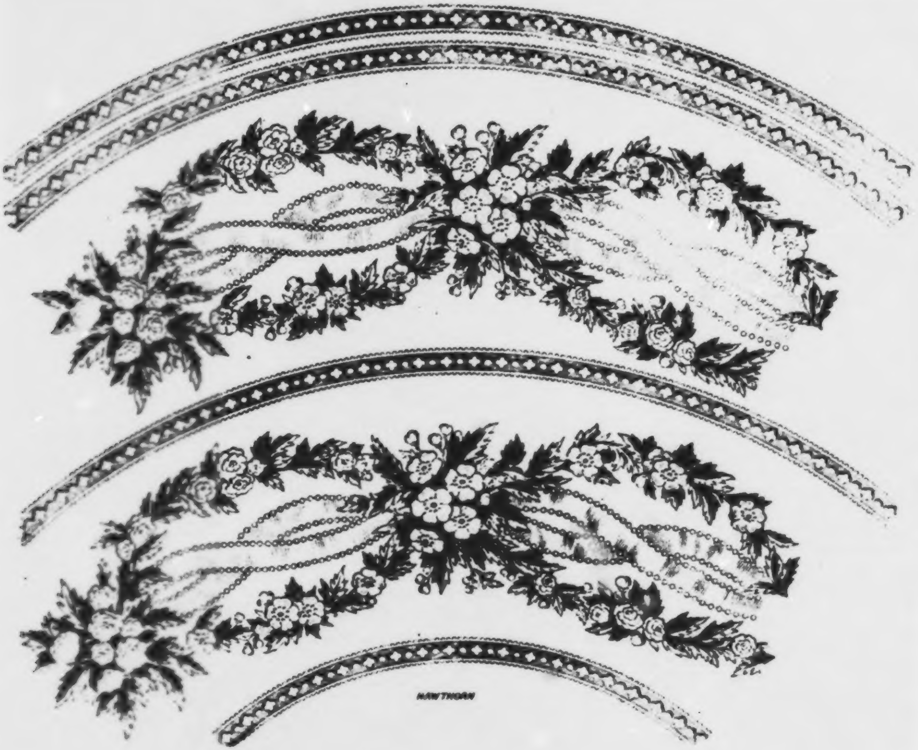
132 **Geranium** (ca. 1818–20th century). Earliest pattern number is 3037. Excavated examples were made only by Copeland and Garrett. On the copper plate is a 20th-century mark. The purpose of the two circles is not known.


THE MITRE
COPELAND
SPODE
"GERANIUM"
GERANIUM

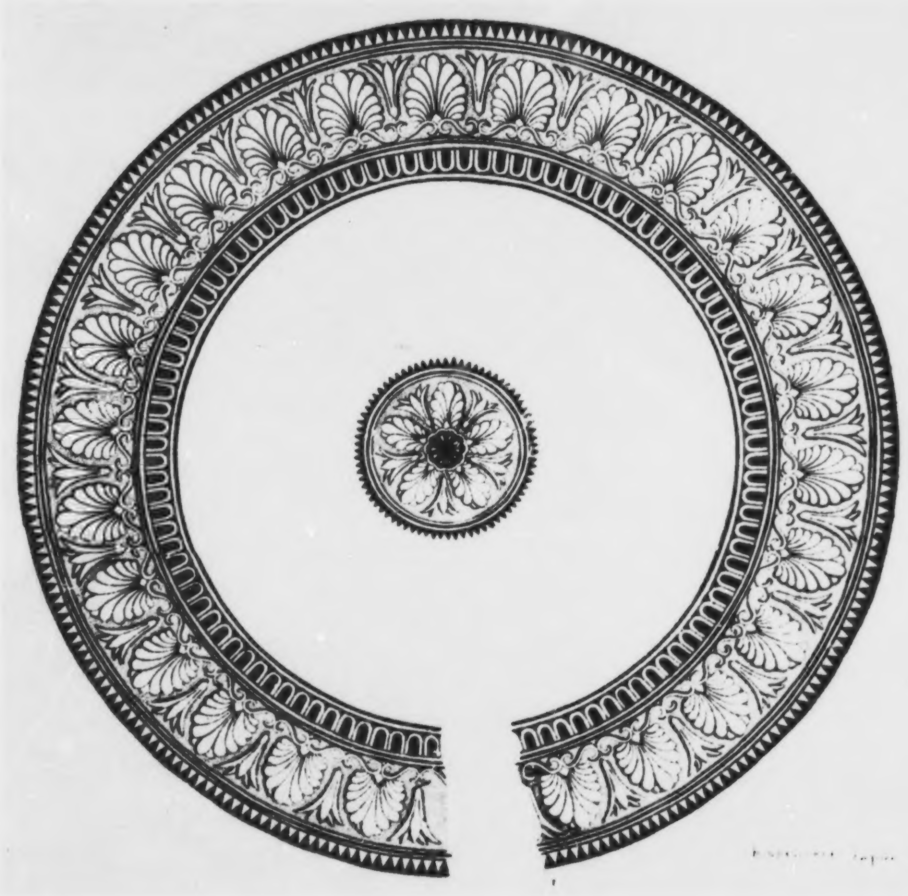
133 **Harlean**. Dates unknown. It was found only at Fort Vancouver II, which was occupied between 1829 and 1860.



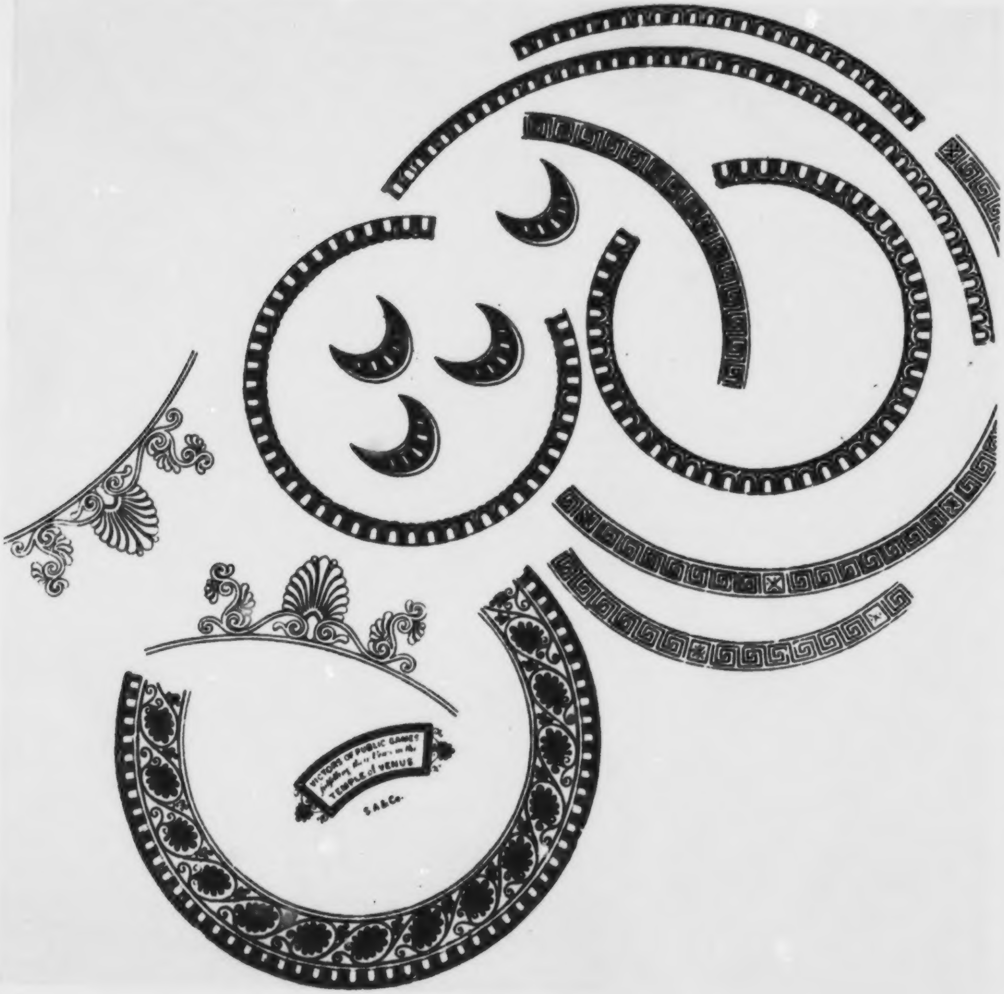
134 **Hawthorn** (ca. 1873). Excavated examples were made by W.T. Copeland and are date-marked 1873.



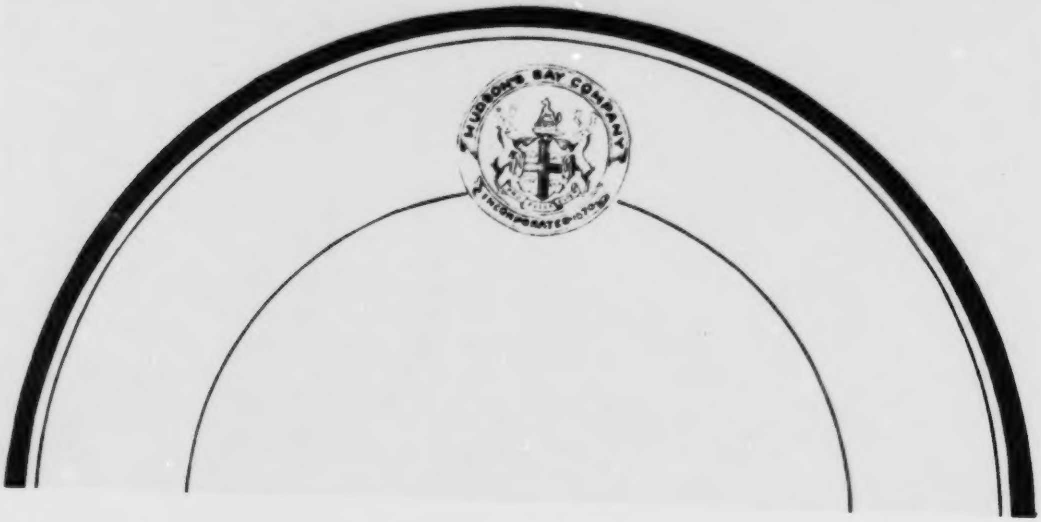
135 **Honeysuckle** (1855–post-1882). Registered 7 April 1855. It appears under this name in Copeland's 1882 catalogue. An alternative name is "Empire." The same pattern was made by Wallis Gimson & Co., 1884–90 (Godden 1964: 273); examples bearing the maker's mark and the pattern name have been found at several Hudson's Bay Company sites.



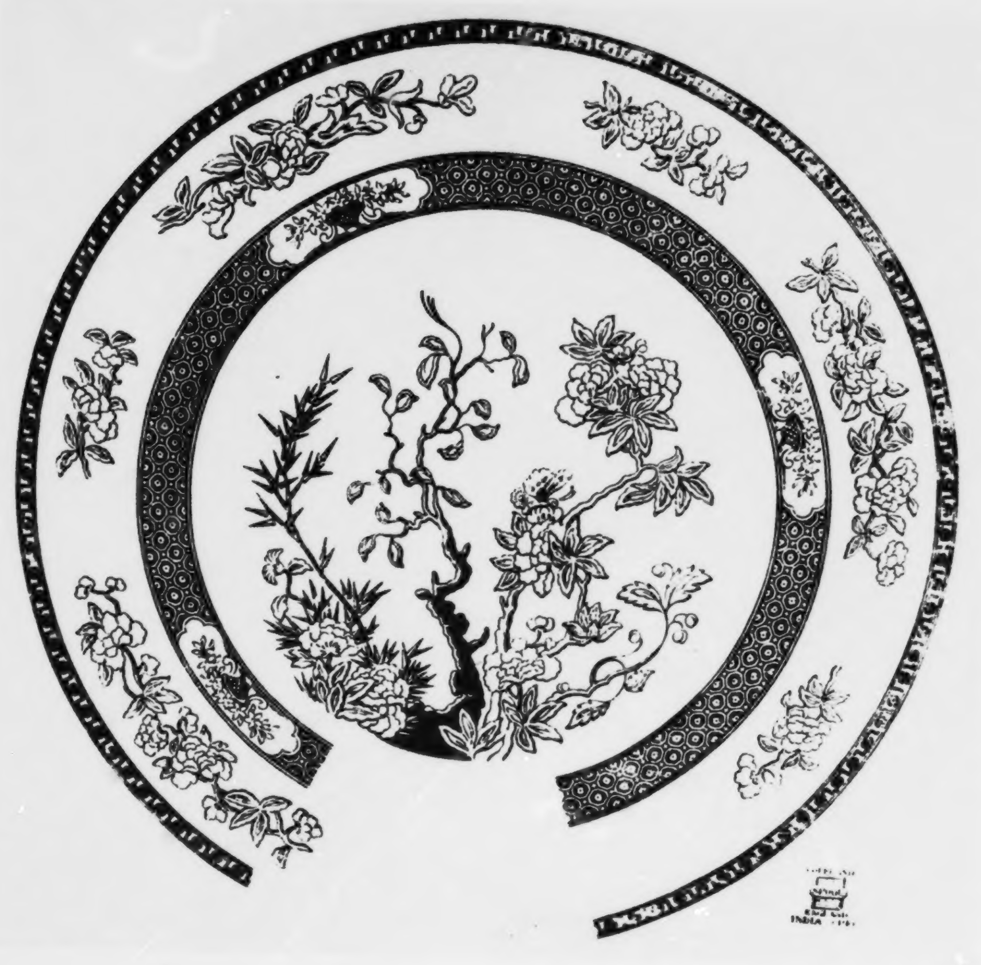
136 **Honeysuckle Style** (ca. 1855–post-1868). Neither name nor number has been found. It is markedly similar to Honeysuckle, which was registered in 1855. Both patterns are illustrated, in close proximity, in a factory pattern book compiled between 1868 and 1879.


VICTORS OF PUBLIC GAMES
TEMPLE of VENUS
S.A.&Co.

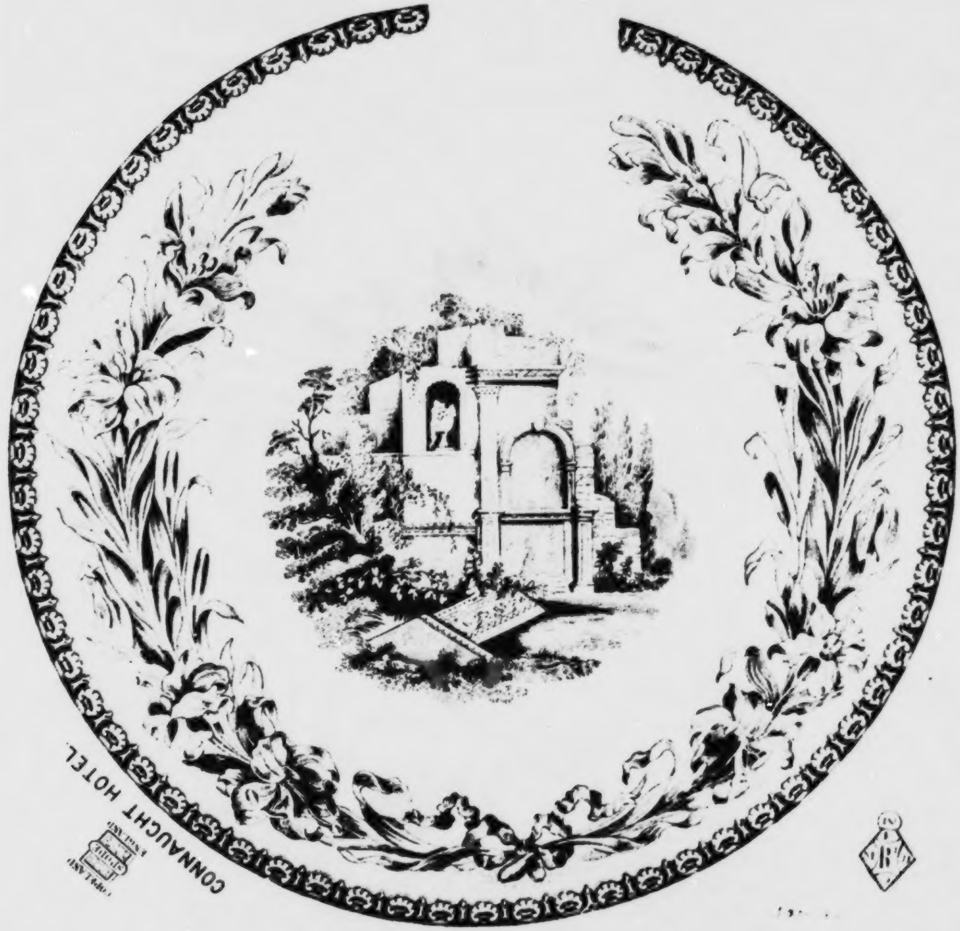
137 **Hudson's Bay Company Armorial** (1907–?). Engraved July 1907 (Copeland: pers. com.). Copeland also executed another crest for Hudson's Bay Company tableware, but it has been found only on museum specimens of unknown provenance. At least two other pottery companies manufactured armorial tableware for the Hudson's Bay Company during the early 20th century: John Maddock & Sons of Burslem, Staffordshire, and an as yet unidentified company. *(Drawing by K. Gillies.)*



138 **India Tree** (1878–present). Earliest pattern number is 2/959. Excavated examples were made by W.T. Copeland. It is still being manufactured, under the name "Indian Tree," by Spode Limited.

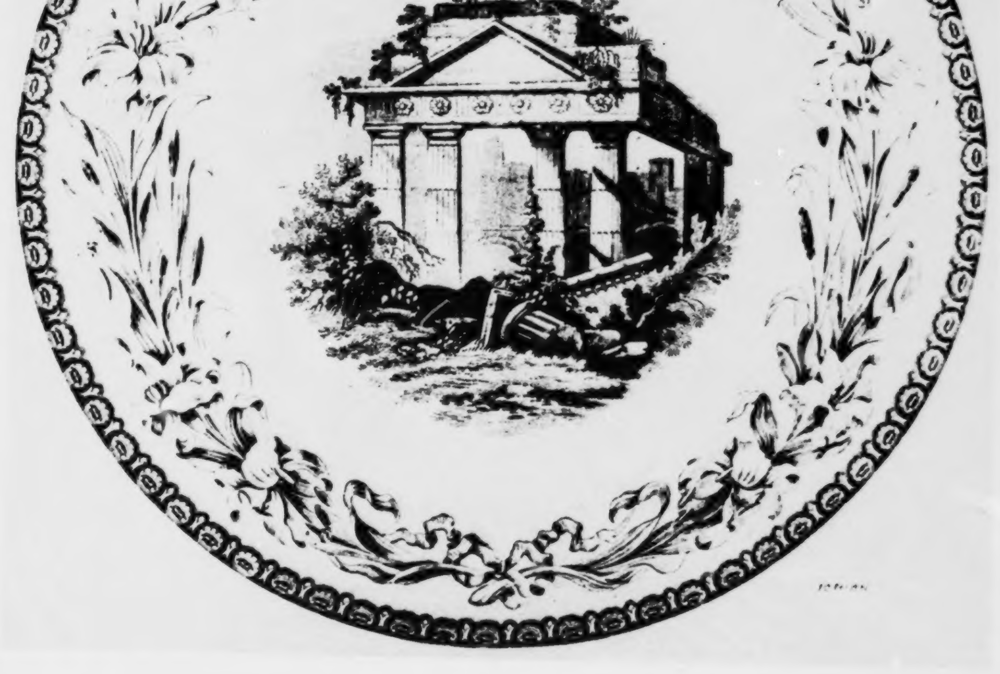


139–142 **Ionian** (1851–20th century). Registered 11 June 1851. Twentieth-century marks occur on the copper plates.

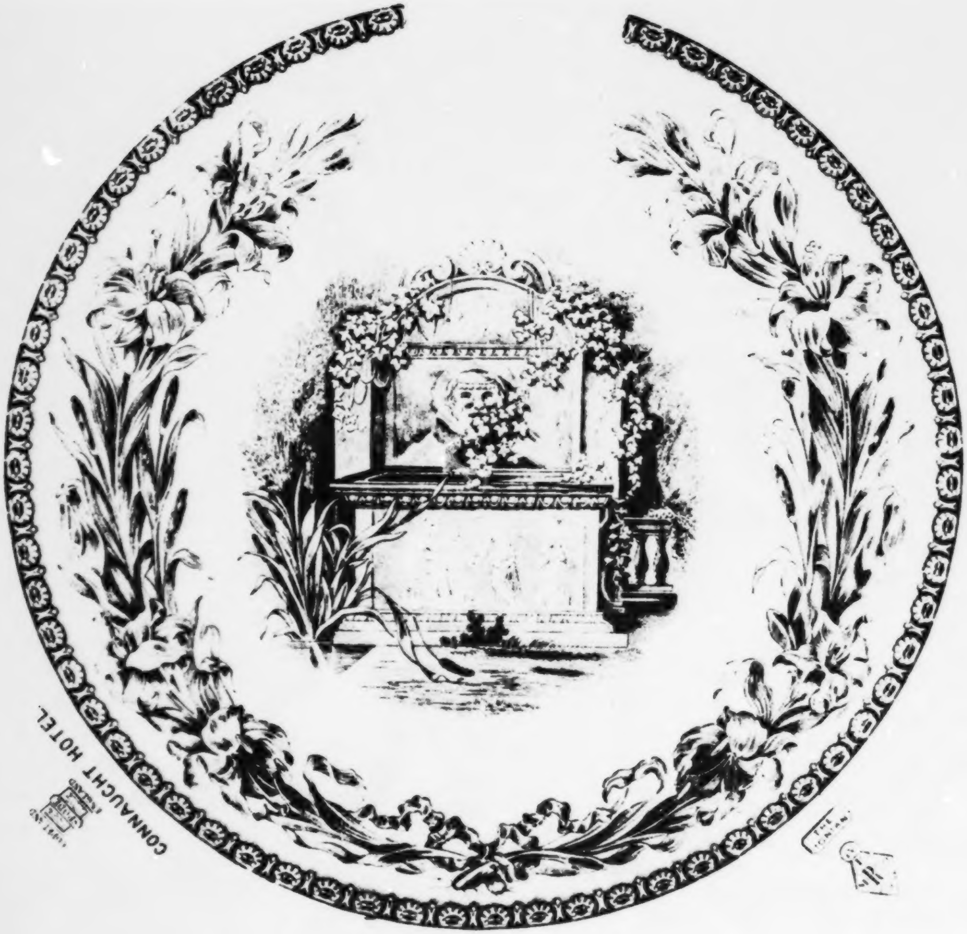

CONNAUGHT HOTEL

139 Ionian.

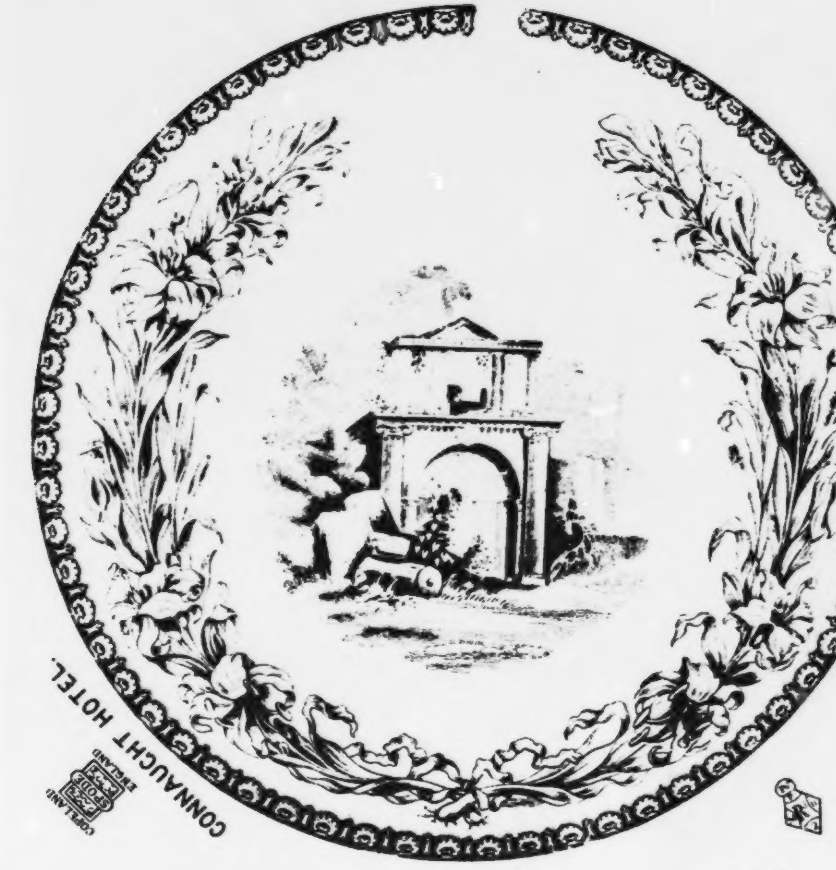
140 Ionian.



141 Ionian.

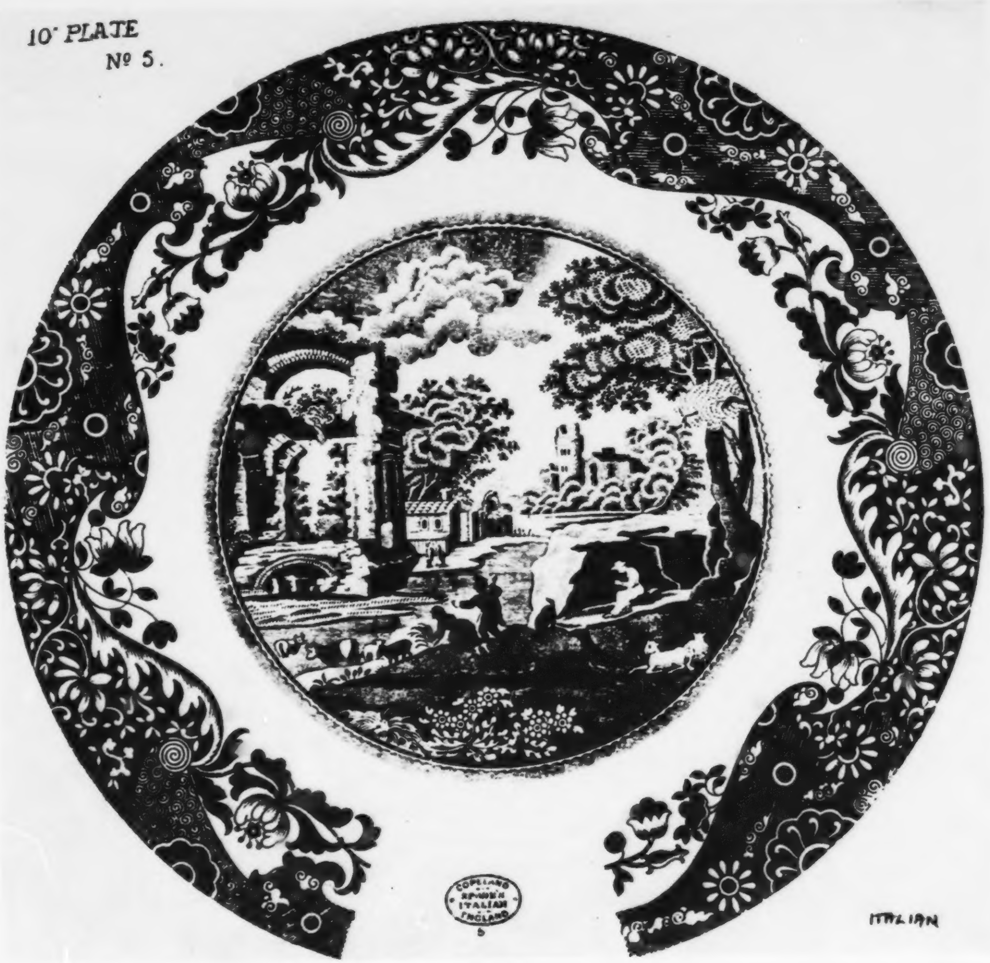

CONNAUGHT HOTEL

142 Ionian.

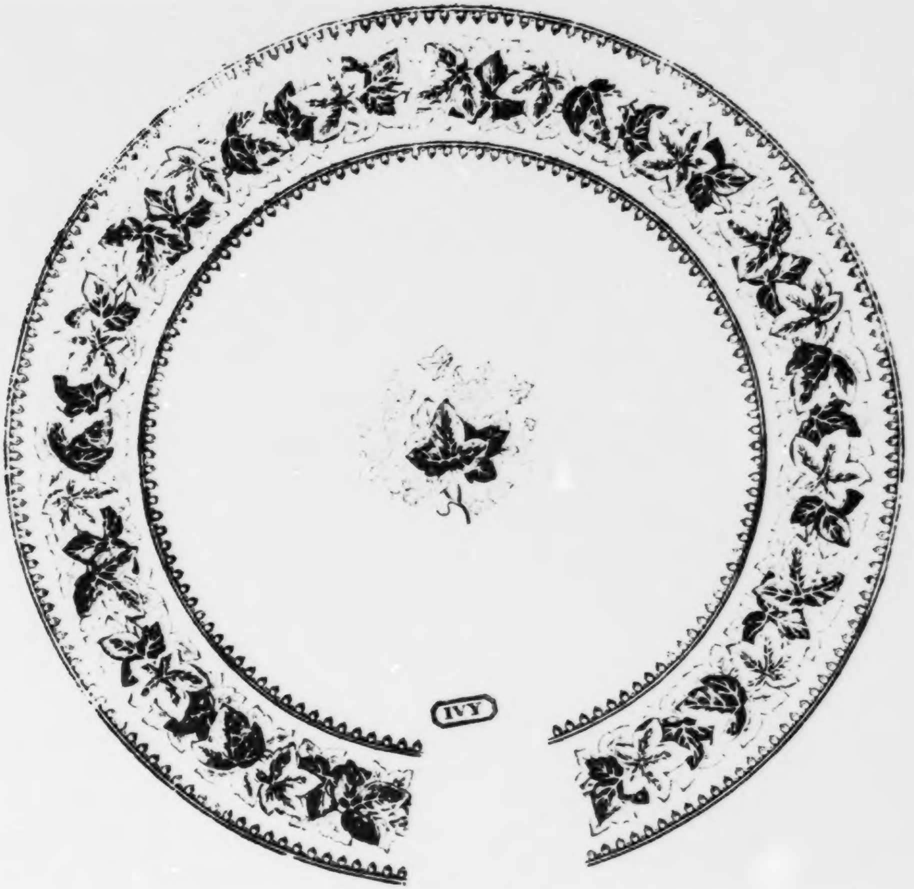

CONNAUGHT HOTEL.
COPELAND
SPODE
ENGLAND

IONIAN

143 **Italian** (ca. 1816–present). Earliest pattern number is 2614. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It is still being manufactured by Spode Limited.

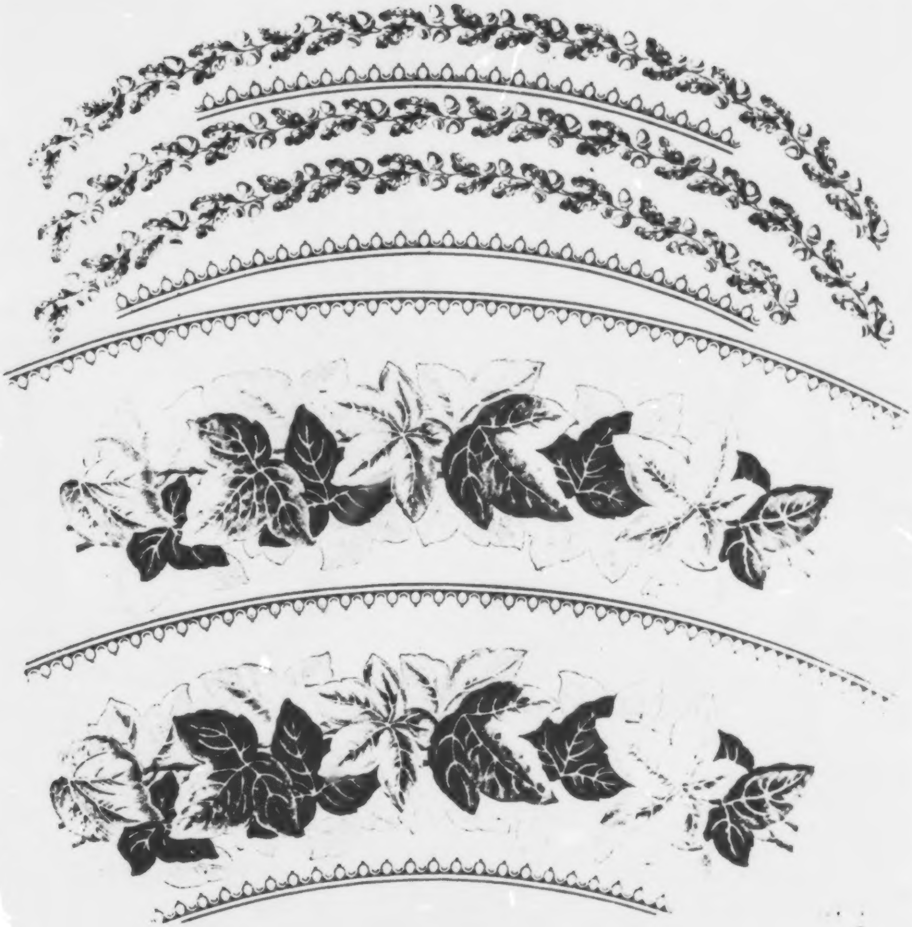

10" PLATE
№ 5.
COPELAND
SPODE'S
ITALIAN
ENGLAND
5
ITALIAN

144–145 **Ivy** (1845–post-1865). Registered 1845. Excavated examples were made by W.T. Copeland. In 1861 it was given D number 2314 and in 1865 the oak bead was given D number 4217.

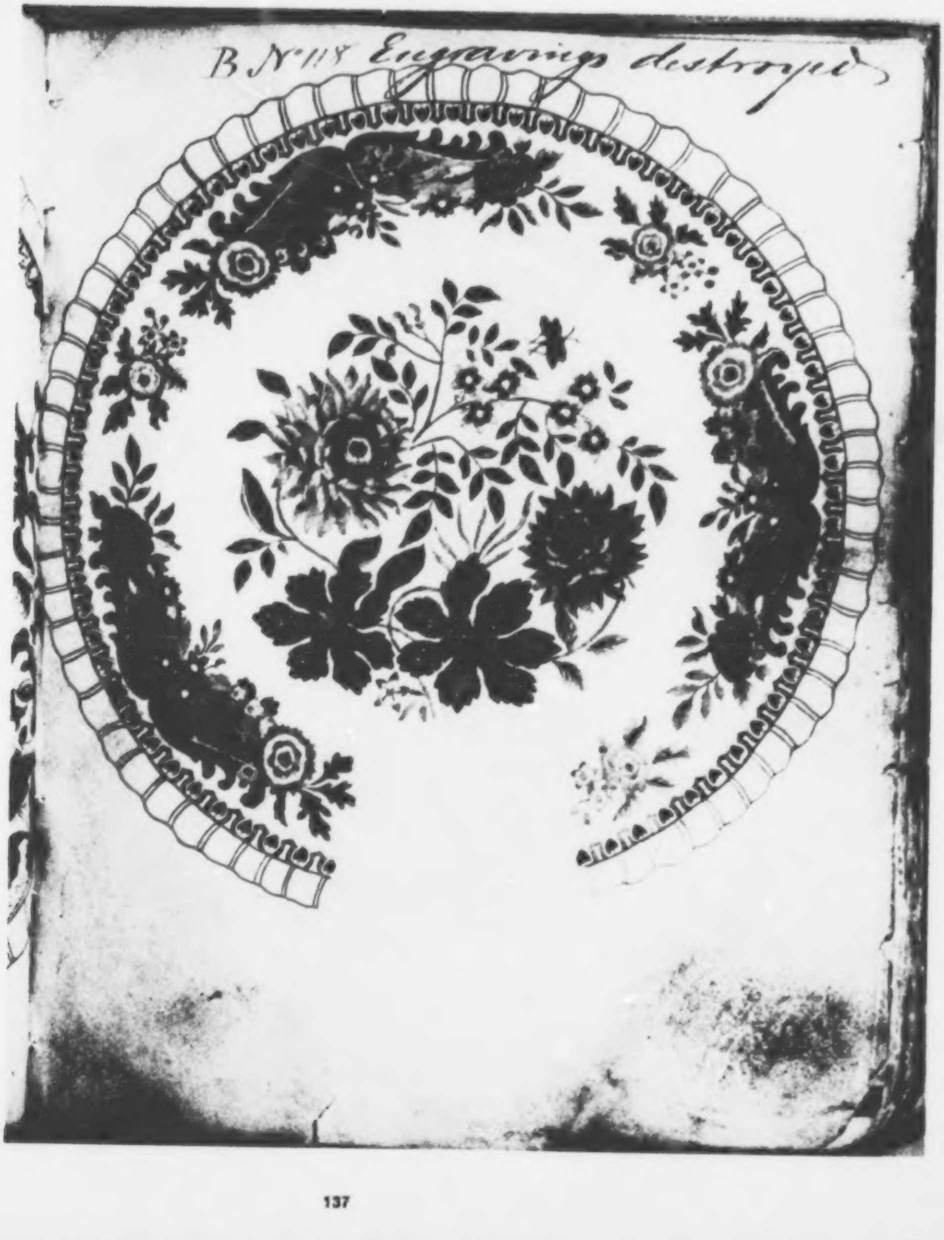


144 Ivy.

145 Ivy. The acorn design was used as a secondary border on cups, bowls and other hollowware.

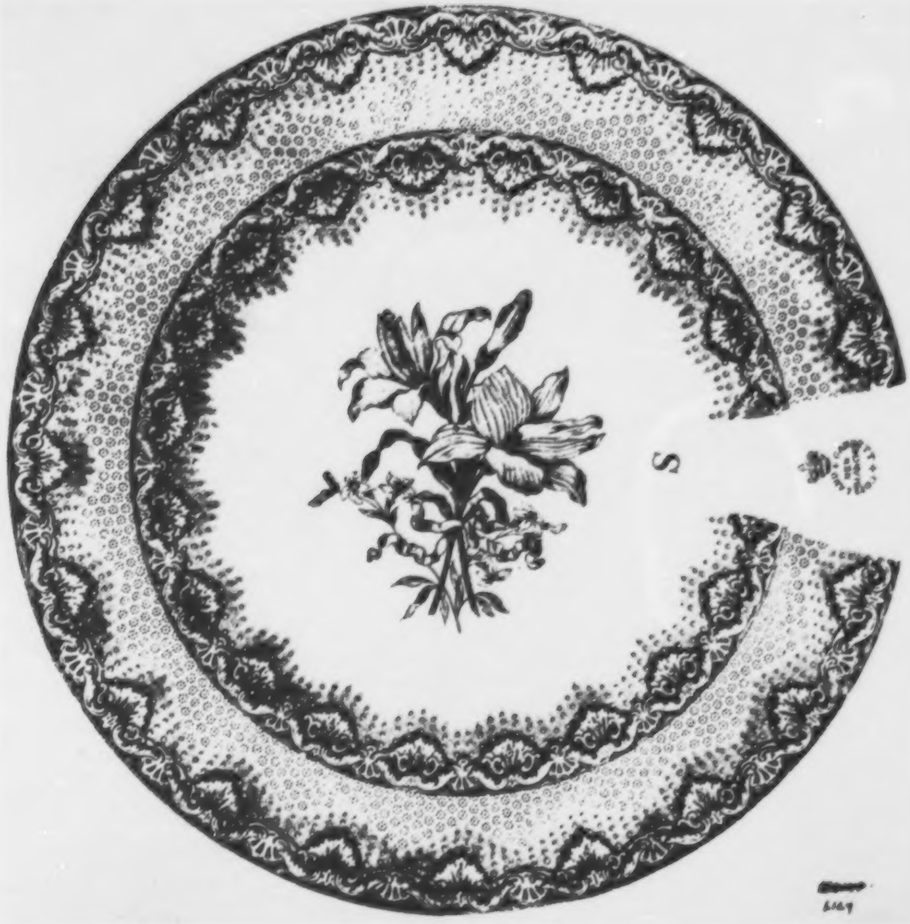


146 **Jasmine** (ca. 1825–?). Earliest pattern number is B118. (Illustration from factory pattern book.)

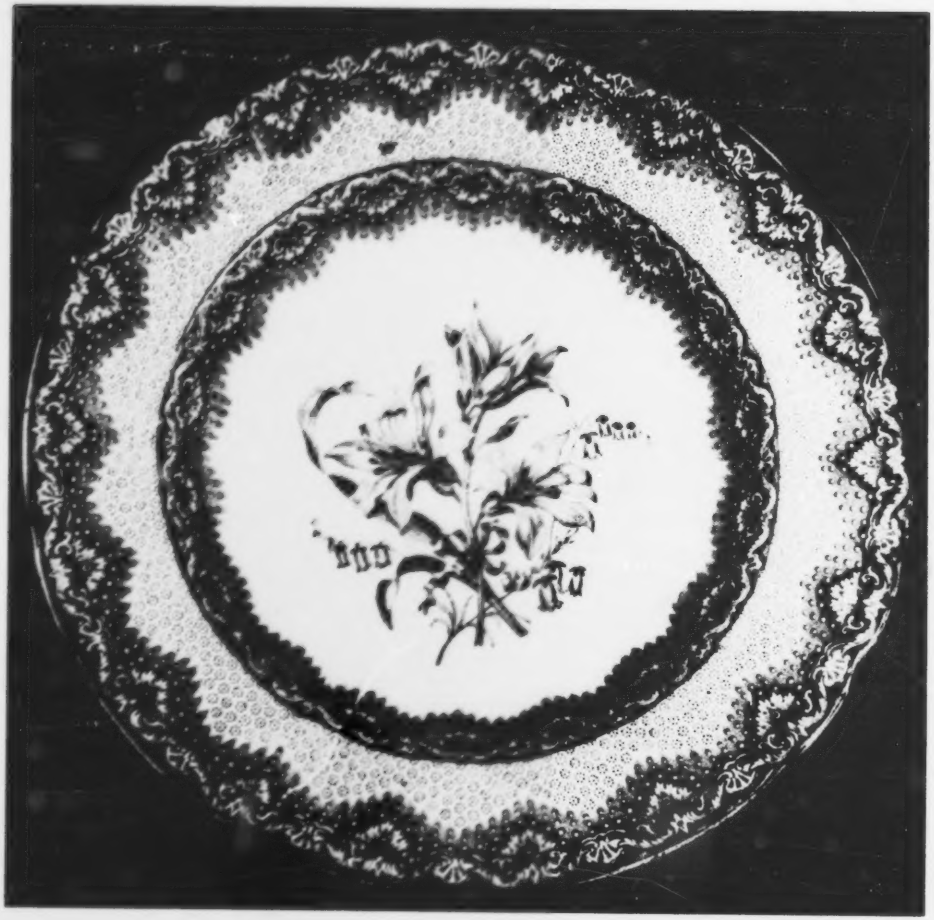

B No 118 Engraving destroyed

147–150 Lily (ca. 1837–20th century). Earliest pattern number is B756. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The border was used in a pattern registered in 1894 under the name "Chatsworth."

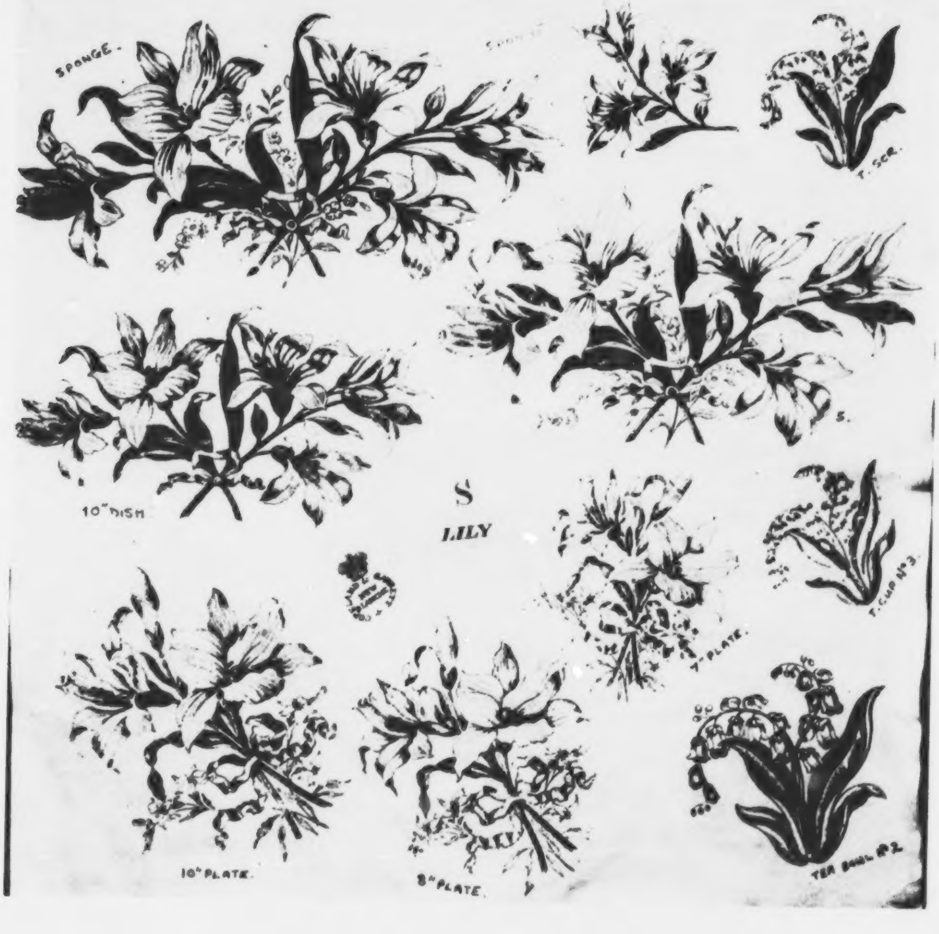
147 Lily.



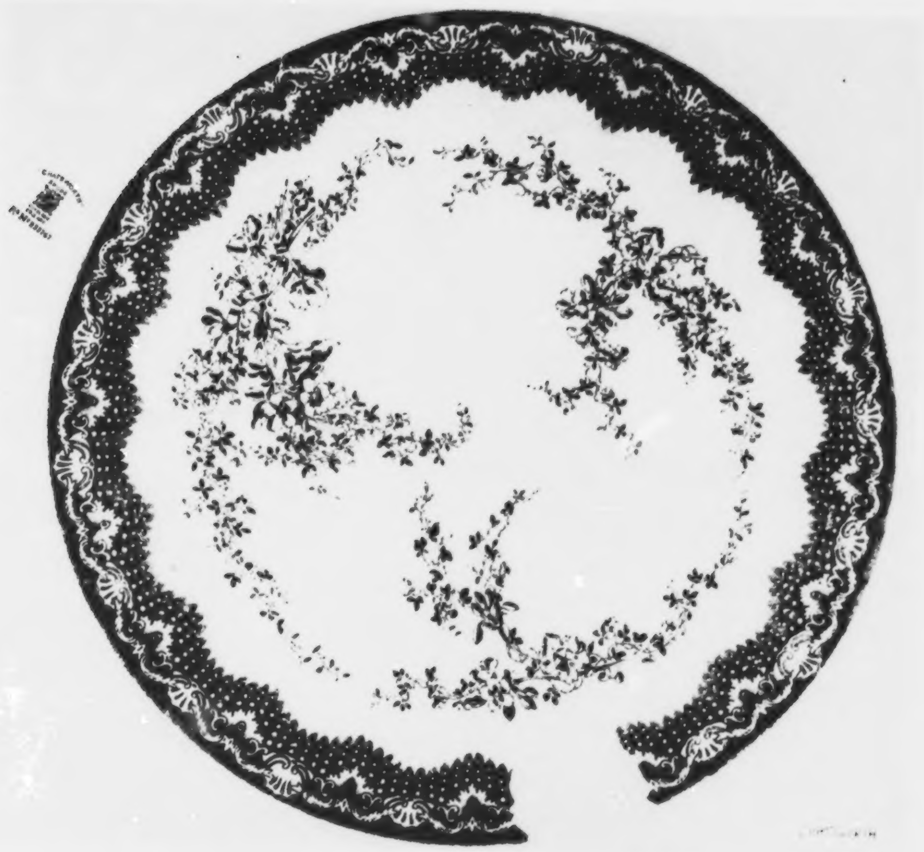
148 Lily.



149 Lily centres.

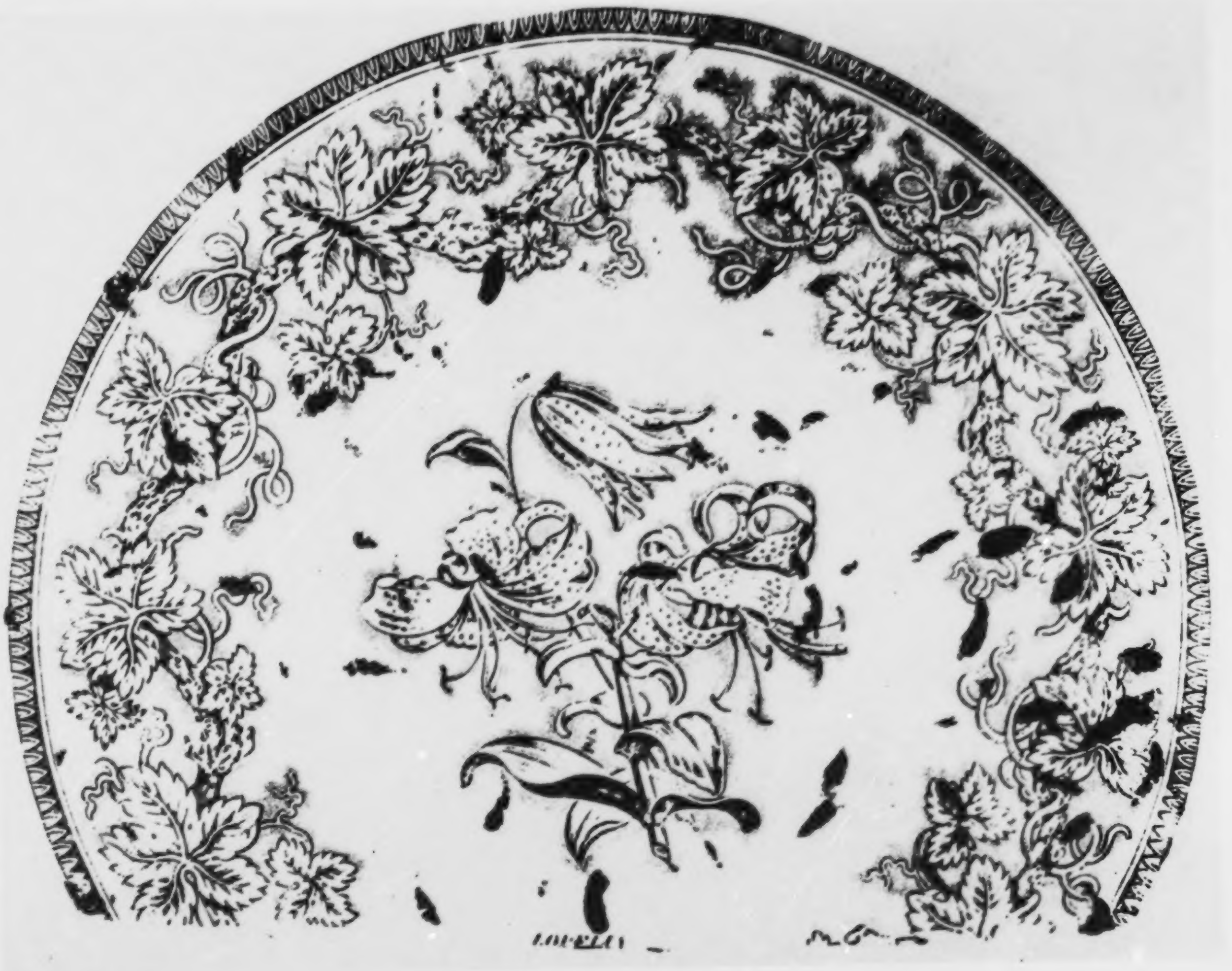

SPONGE.
T. SCR.
S.
10" DISH.
S
LILY
7" PLATE.
T. CUP No3.
10" PLATE.
8" PLATE.
TEA BOWL No2.

150 Lily border, Chatsworth centre.

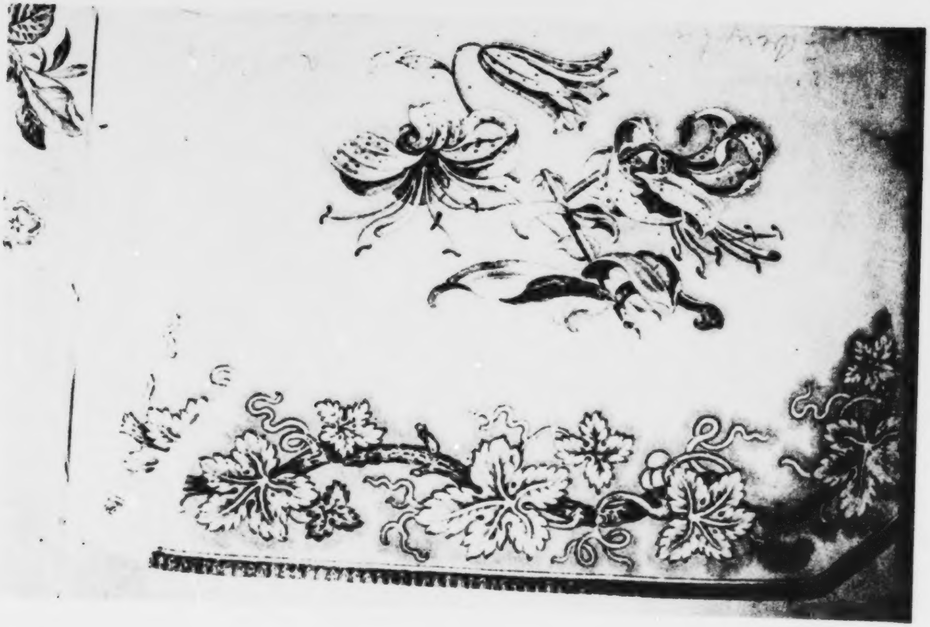


151–152 **Lobelia** (1845–post-1868). Registered 19 June 1845 by George Phillips of Longport. The copper plates were apparently purchased by the Copeland company after Phillips went out of business in 1848.

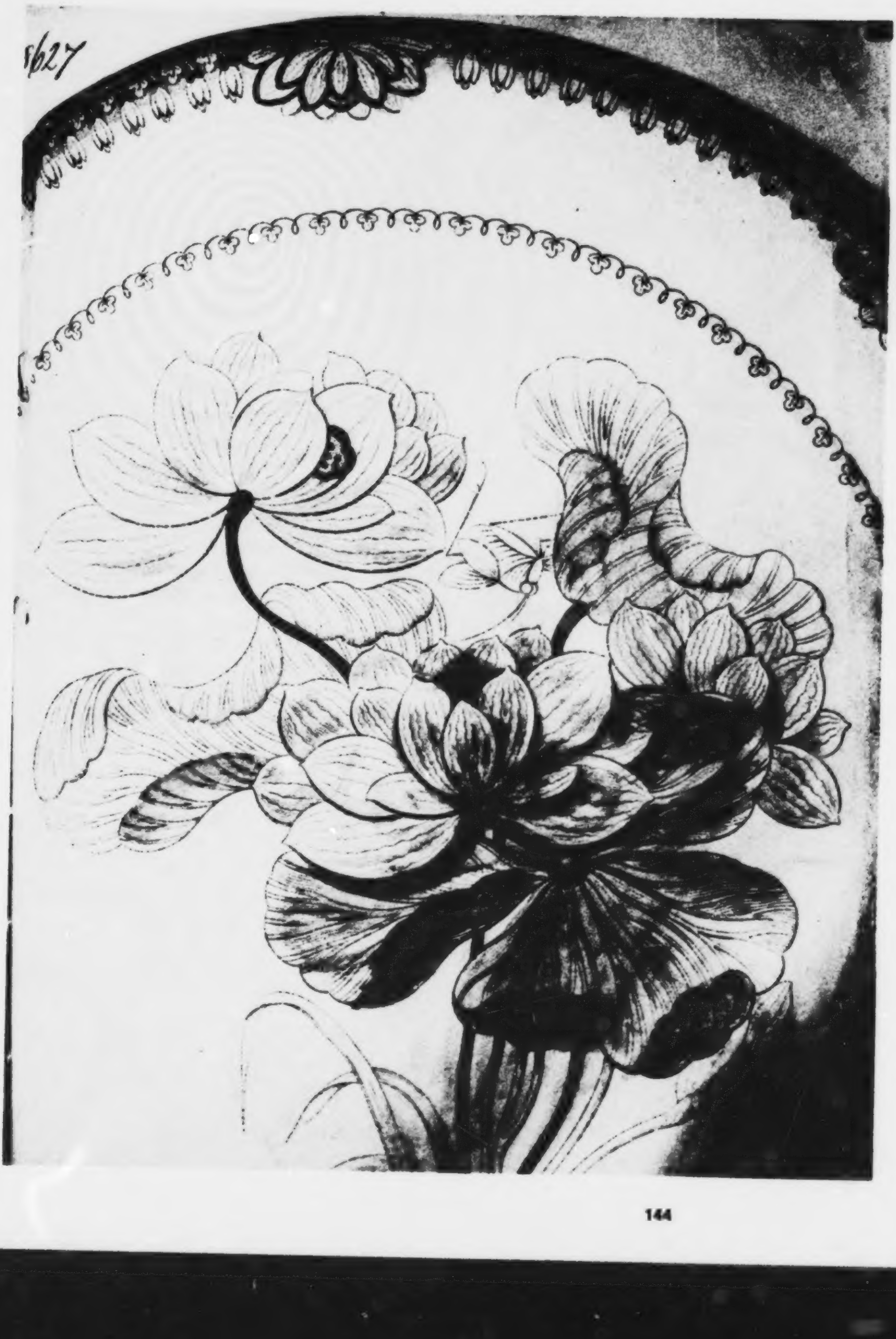
151 Lobelia. Black splotches are due to damage to the copper plate.



152 Lobelia (from factory pattern book compiled between 1868 and 1879). The floral fragment on the left is not part of the pattern.



153 **Lotus** (1850–?). Registered 20 December 1850. Excavated examples were made by W.T. Copeland. (Illustration from factory pattern book.)

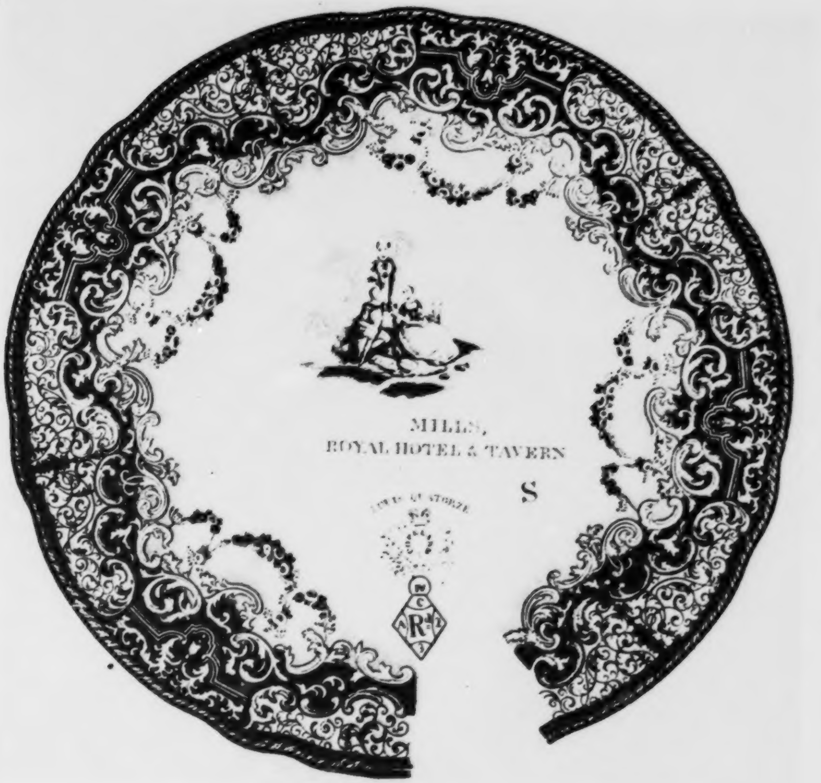


154–155 **Louis Quatorze** (1844–?). Registered 2 December 1844. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The border was combined with more elaborate centres and registered on 21 October 1845 as Continental Views. The two patterns were used at the same time.

154 Louis Quatorze.

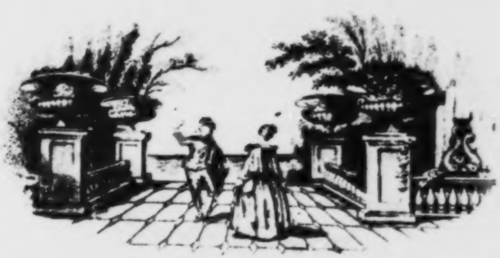
155 Louis Quatorze.

154

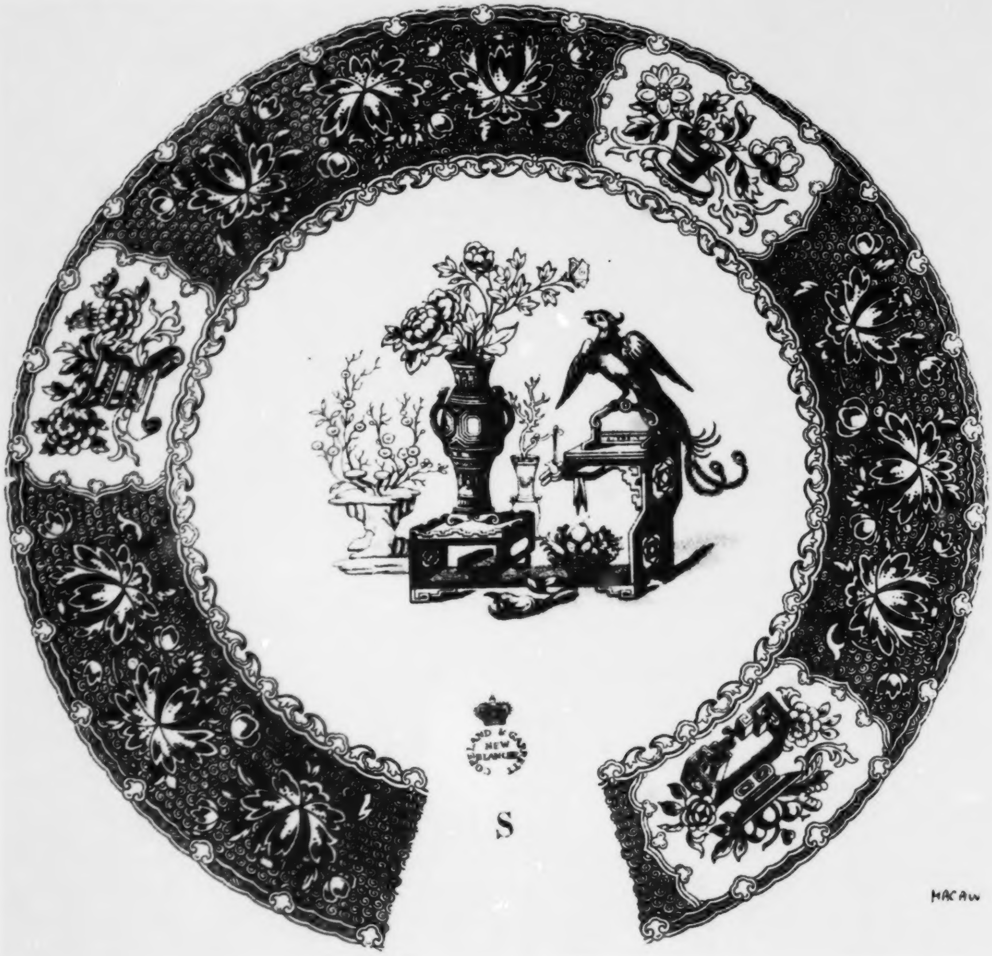

MILLS,
ROYAL HOTEL & TAVERN
S
LOUIS QUATORZE
W
C
Rd
A
2
3

155

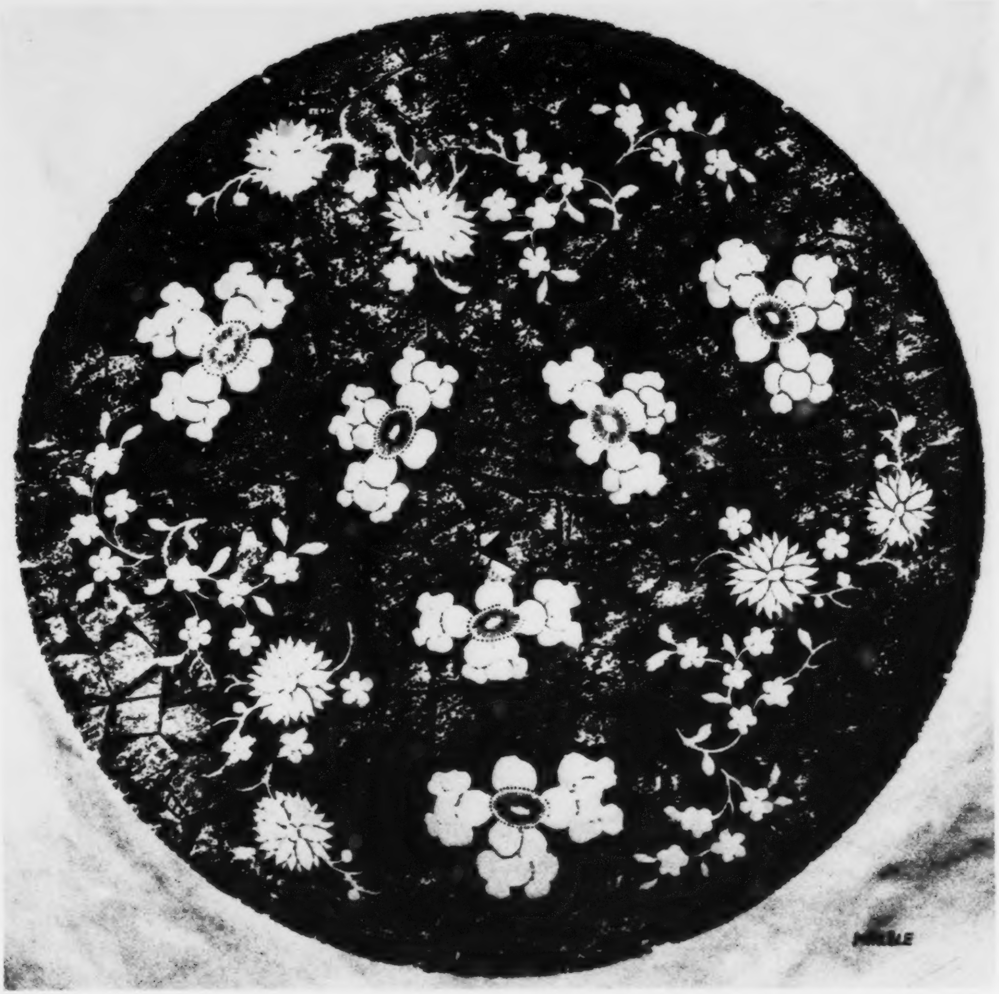
429. SOUPTUREEN COVER.



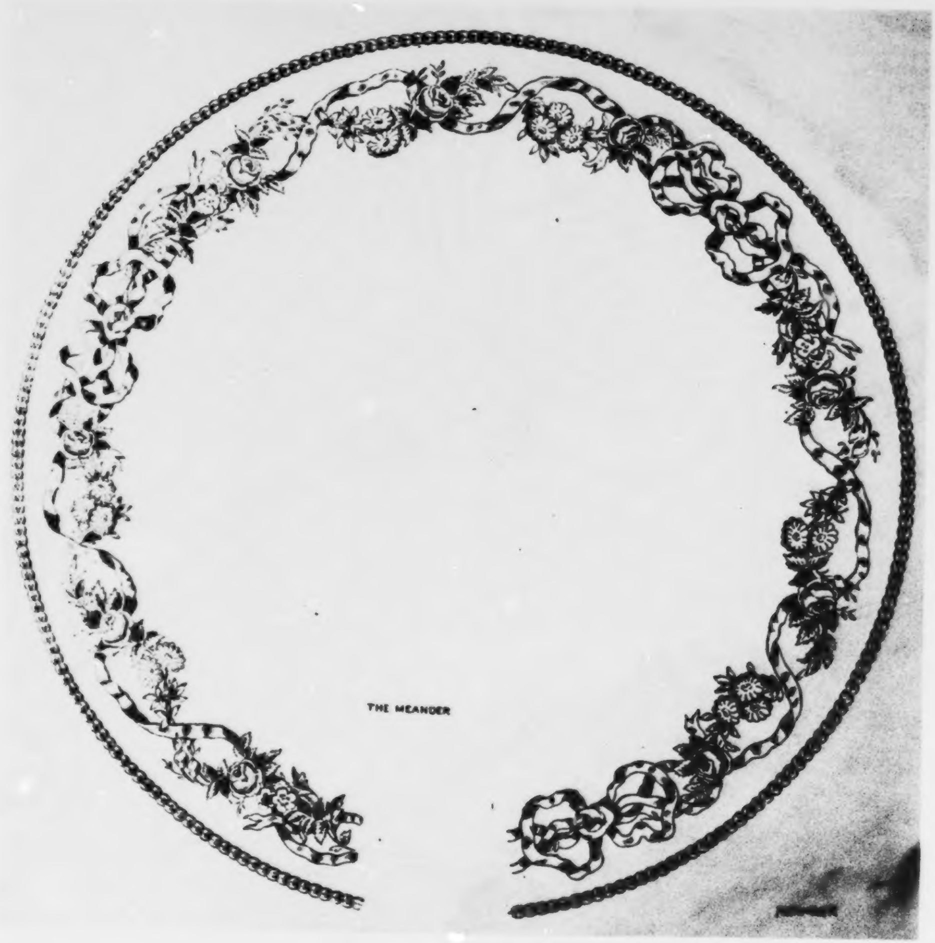
156 **Macaw** (ca. 1838–post-1872). Earliest pattern number is 6250. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The border was used in another pattern, Pagoda, which is numbered 6249. The two patterns were used at the same time. Both were given other numbers in the D series (D9013, D9014) between 1872 and 1873. This might mean that they were still in use at that date.



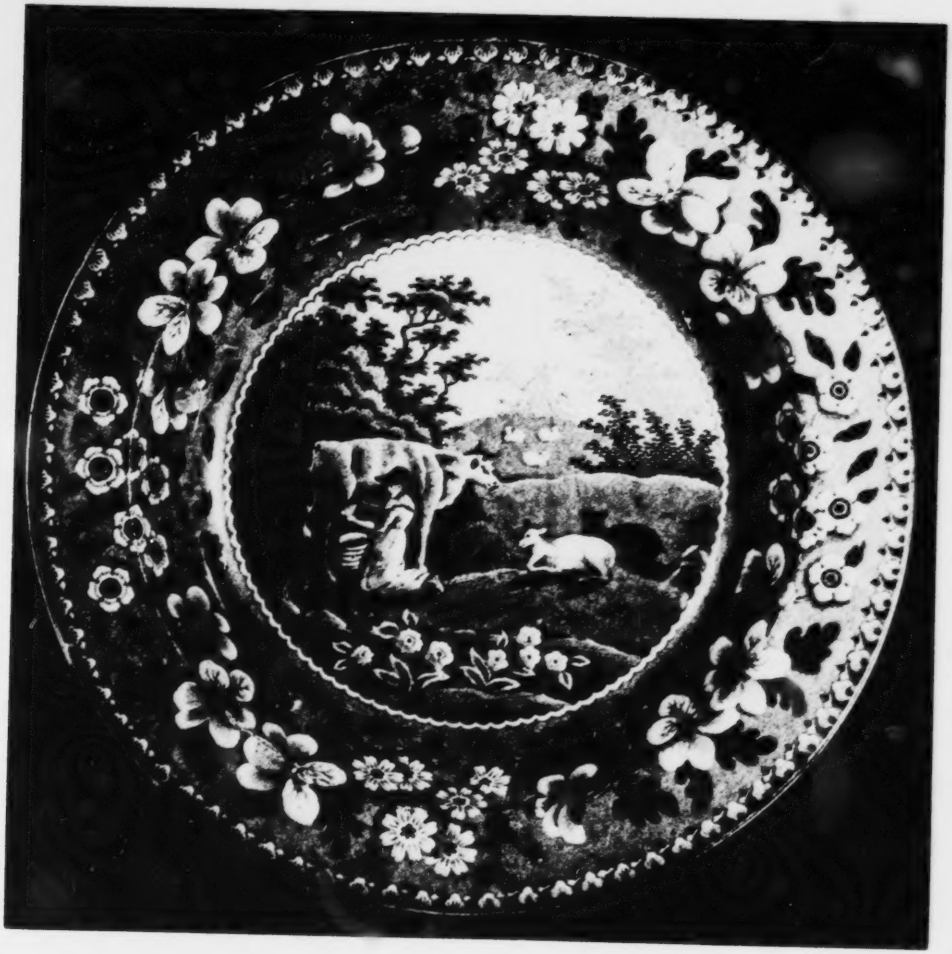
157 **Marble** (ca. 1822–?). Earliest pattern number is 3739. An alternative name is "Cracked Ice and Prunus."



158 **Meander** (ca. 1882). It appears in W.T. Copeland and Sons' 1882 catalogue.

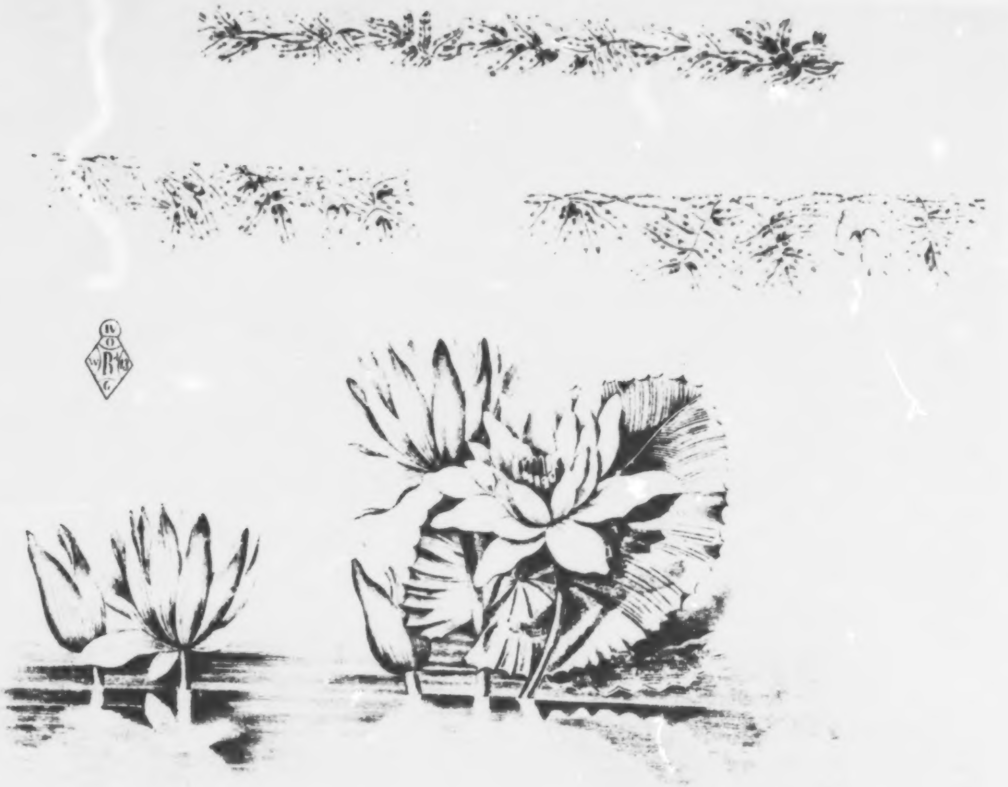

THE MEANDER

159 **Milkmaid** (ca. 1819–20th century). Earliest pattern number is 3166 (border only). The same border was used with the well-known pattern Tower, still being made by Spode Limited.



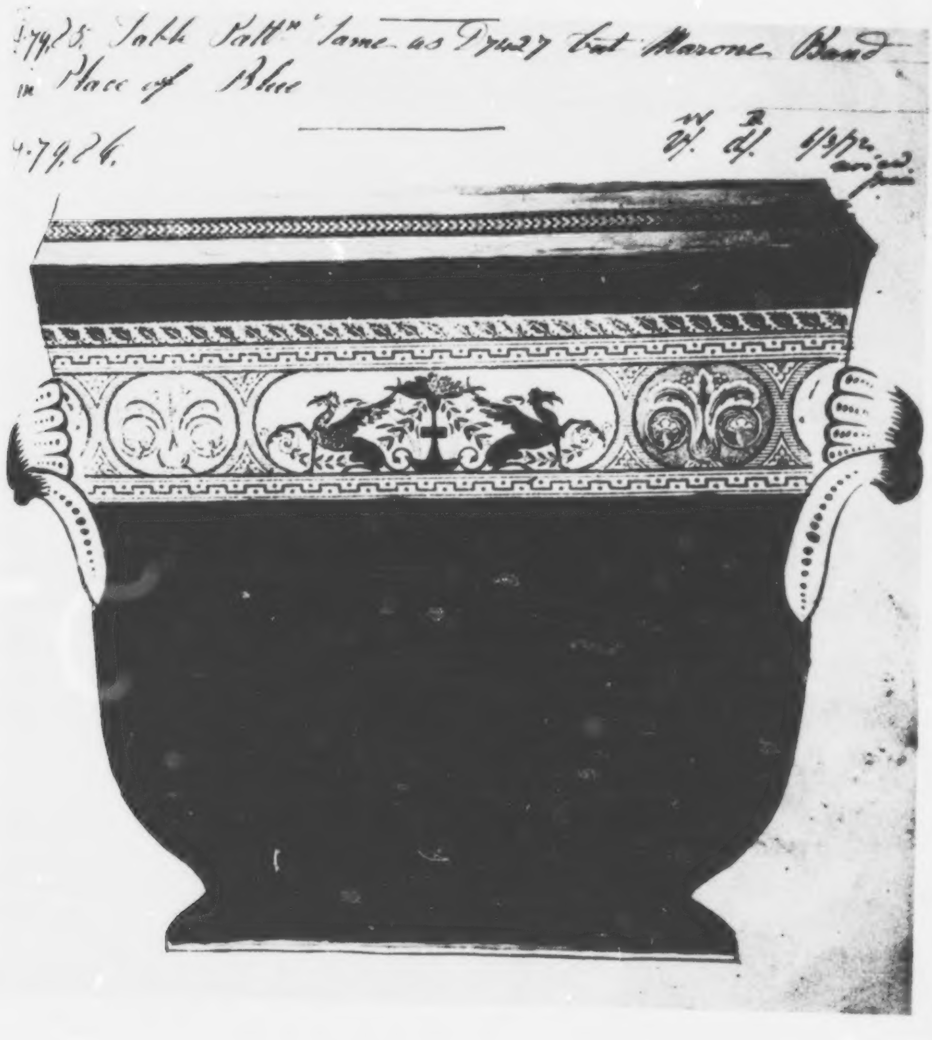
1

160 **Nymphea** (1862–post-1882). Registered 13 March 1862. It appears in W.T. Copeland and Sons' 1882 catalogue. Excavated examples bear post-1850 Copeland marks. Unlike most Spode/Copeland patterns, it appears to have been used exclusively on toiletware.



161–162 **Onyx** (ca. 1862–post-1873). Earliest pattern number is D3017. It was given number D7986 in about 1871. Excavated examples were made by W.T. Copeland and Sons and are date-marked 1873.

161 Onyx (from factory pattern book).

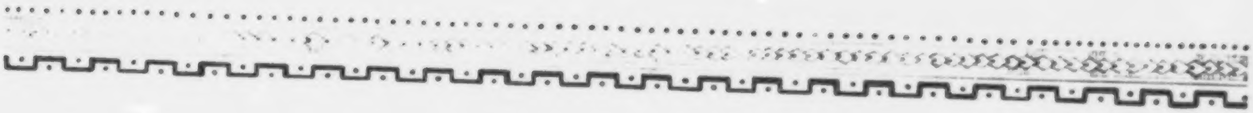


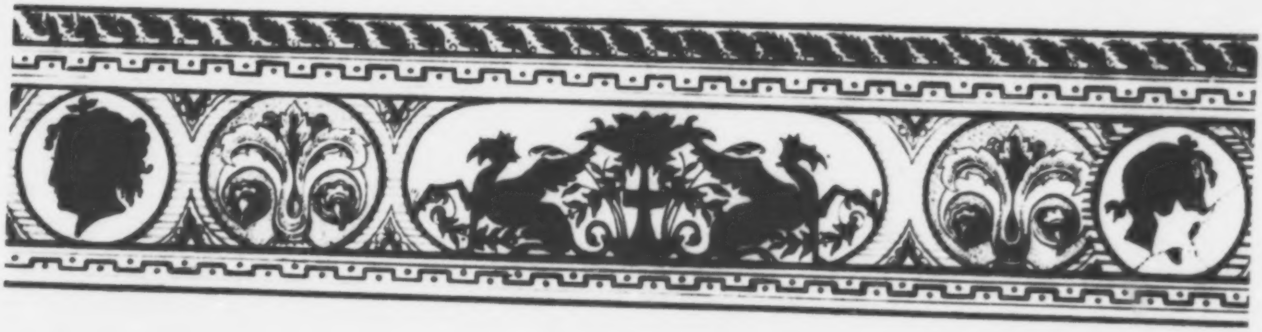
D7985. Table Pattn Same as D7427 but Marone Band in Place of Blue

D7986.

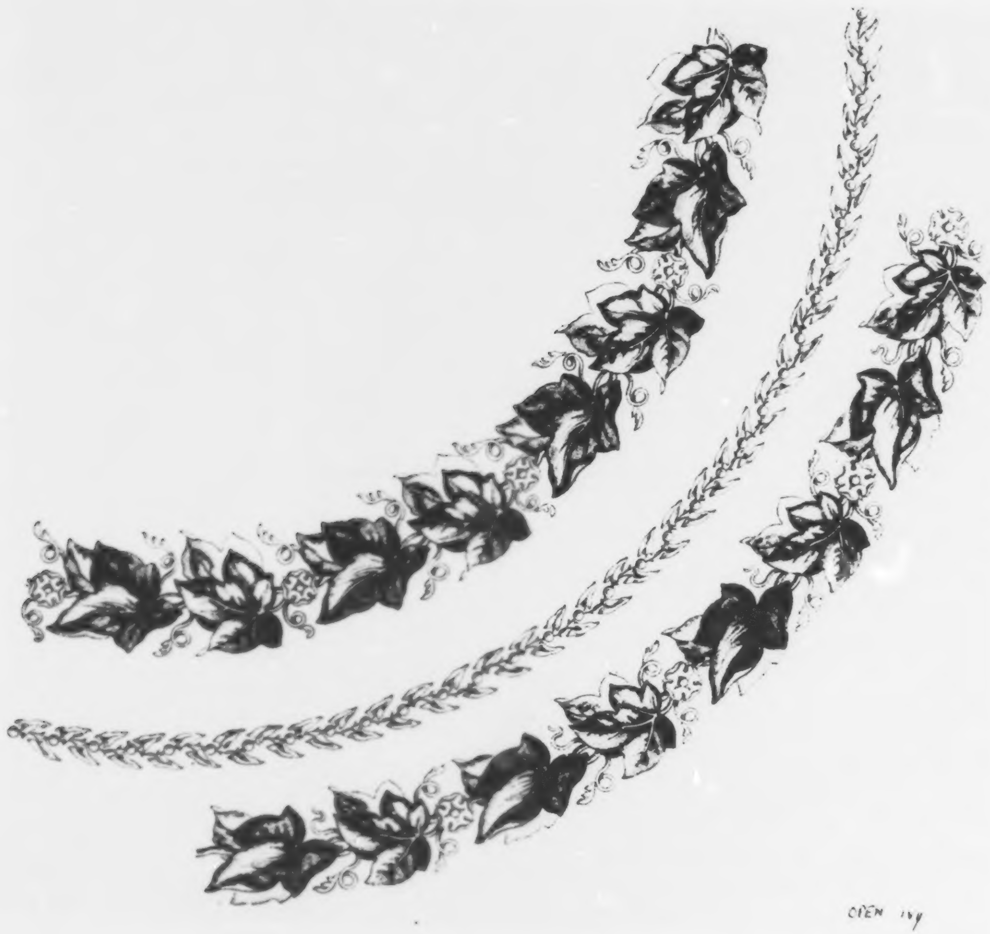
W. d. 4/3/72 [illegible]

162 Onyx. (*Drawing by I. Cameron.*)

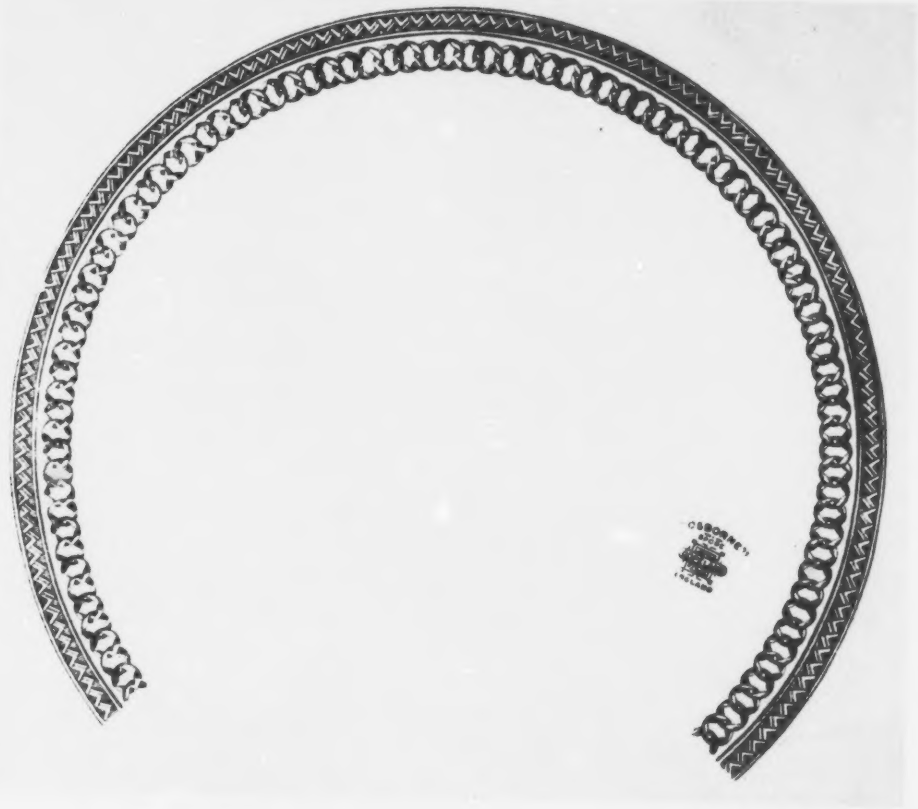




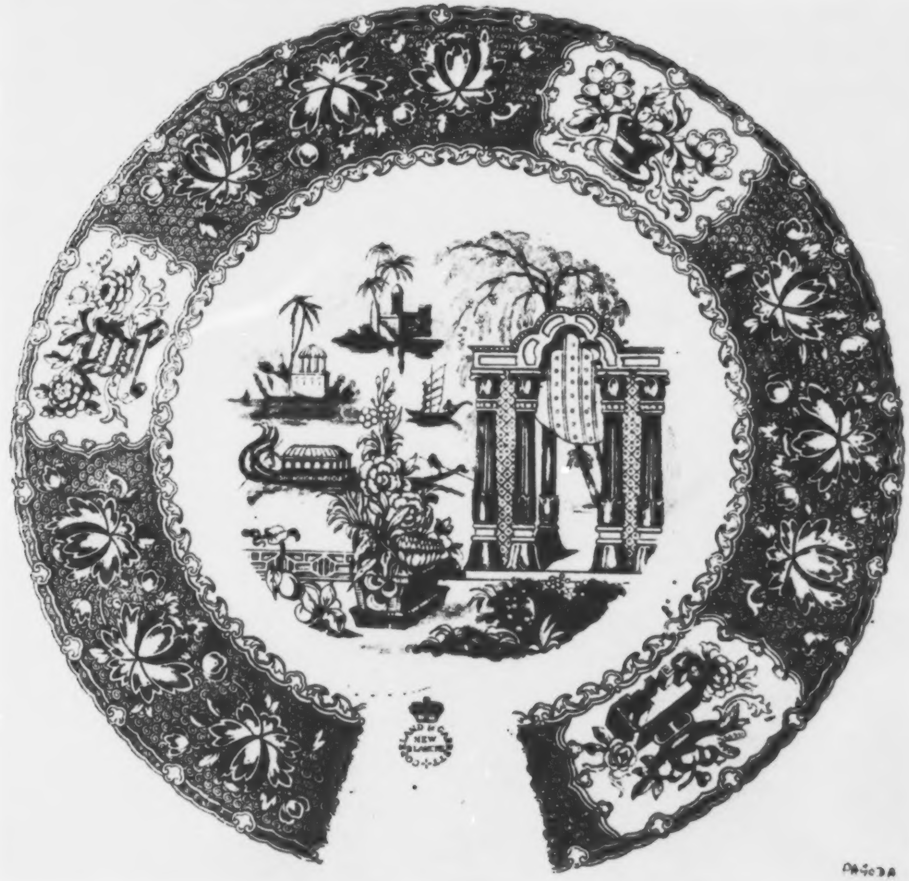
163 **Open ivy** (1850–?). Excavated examples were made by W.T. Copeland and/or W.T. Copeland and Sons. Marked examples bear a post-1850 factory mark.



1 **164 Osborne** (ca. 1868–post-1882). It was given number D6427 about 1868. It appears in W.T. Copeland and Sons' 1882 catalogue.

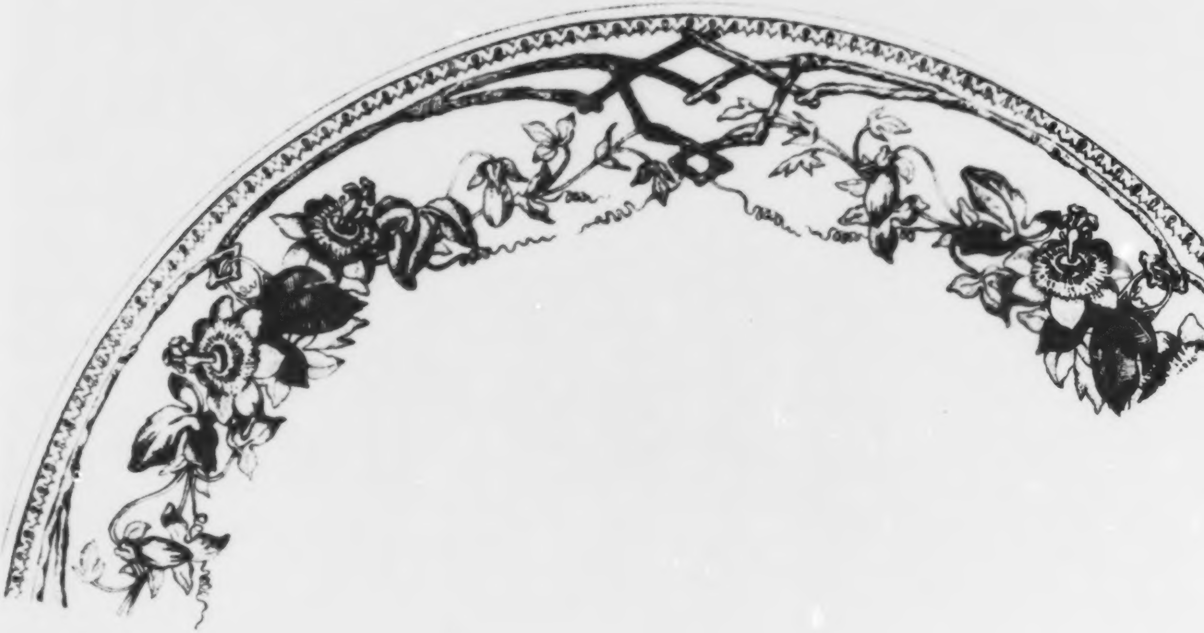

OSBORNE
ENGLAND

165 **Pagoda** (ca. 1838–post-1872). Earliest pattern number is 6249. The same border was used on Macaw, which was given number 6250. Both patterns were given other numbers in the D series (D9013, D9014) between 1872 and 1873. A Copeland and Garrett mark appears on the copper plate.

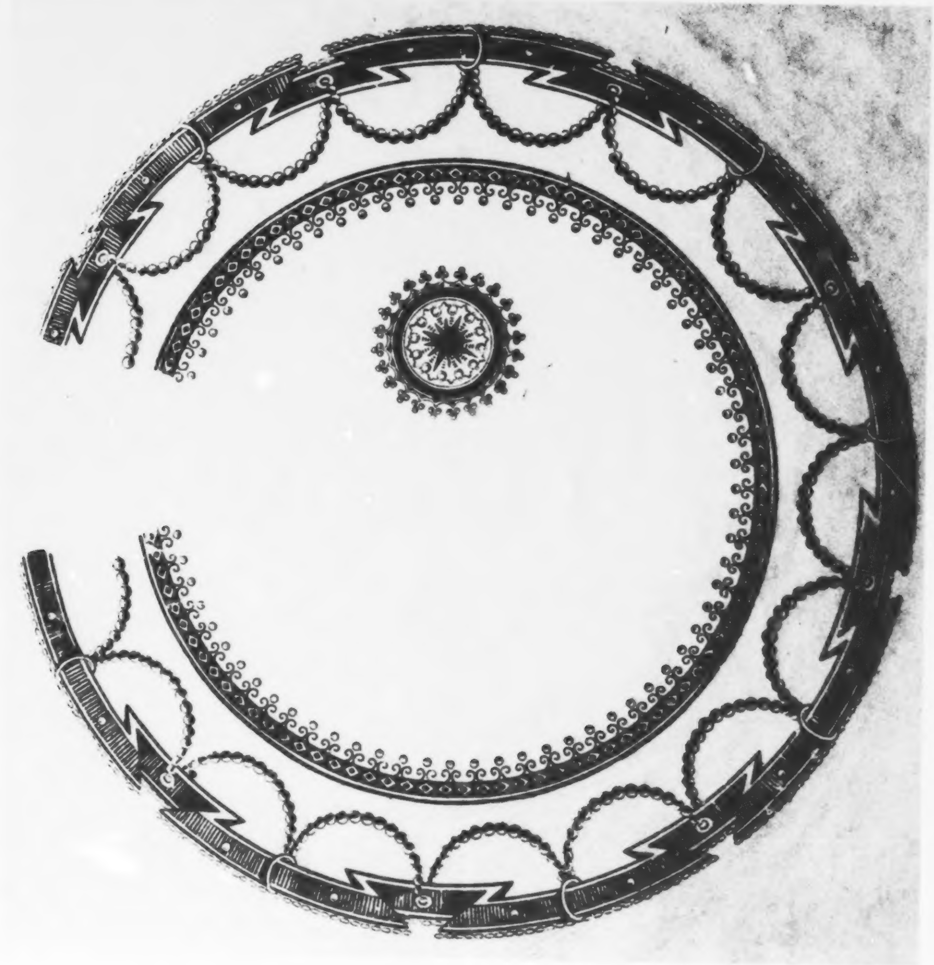


PAGODA

166 **Passion Flower** (pre-1873–20th century). Excavated examples were made by W.T. Copeland and Sons and are date-marked 1873. A 20th-century mark appears on the copper plate. It has no centre design. (*Drawing by I. Camaron.*)

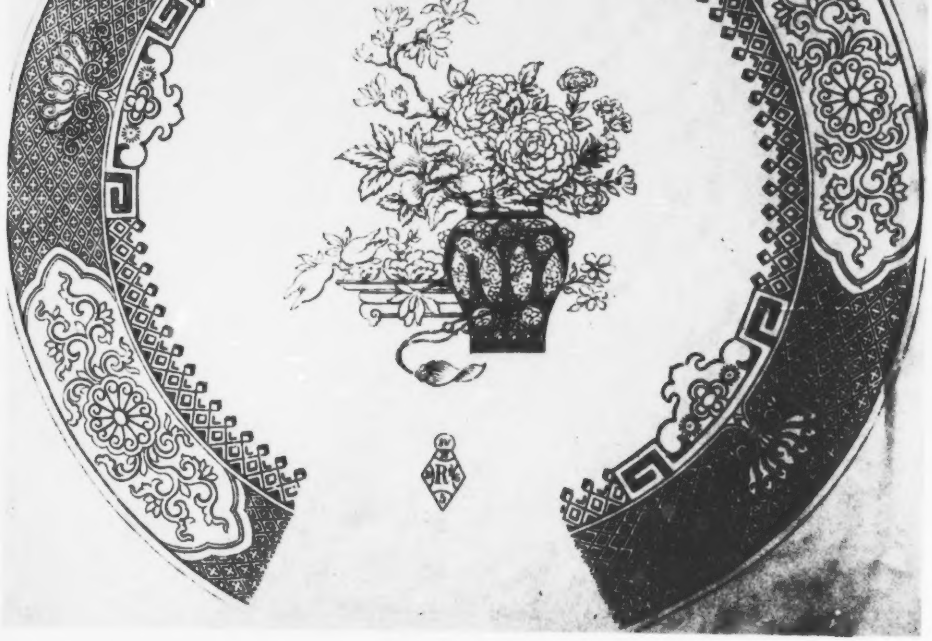


167 **Pearls** (post-1850–post-1882). It appears in W.T. Copeland and Sons' 1882 catalogue. All excavated examples bear post-1850 factory marks.

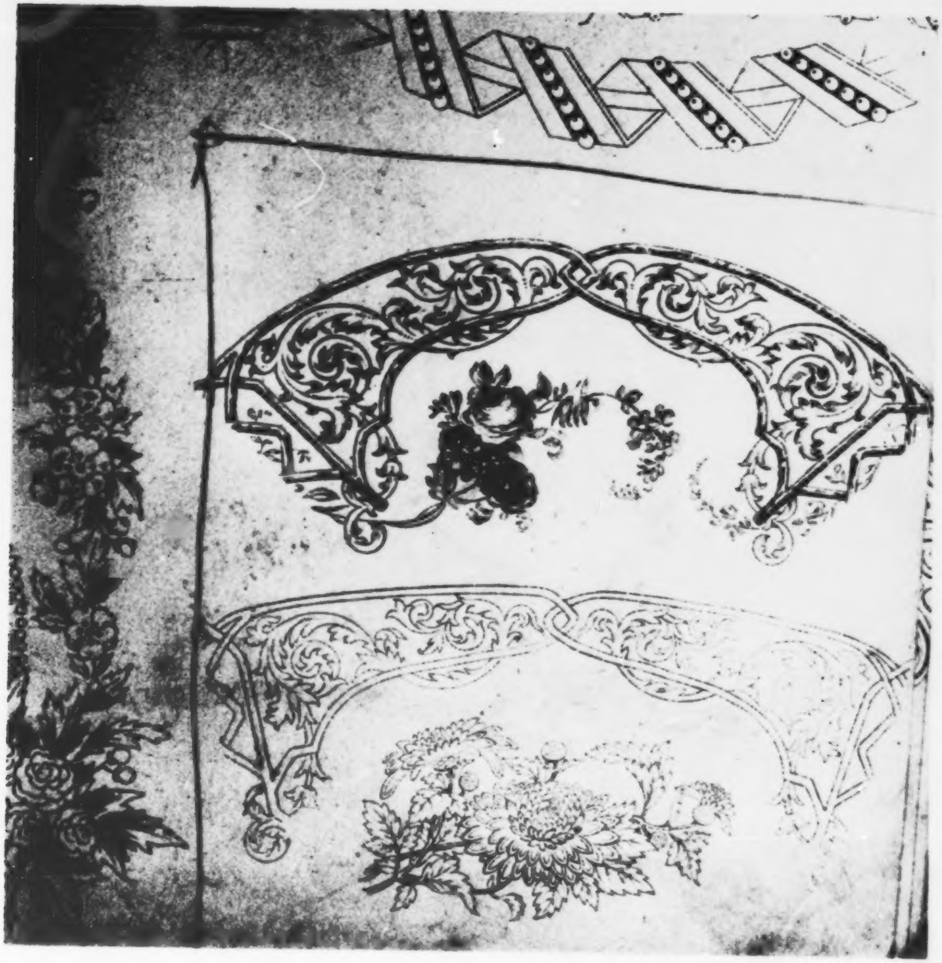


1

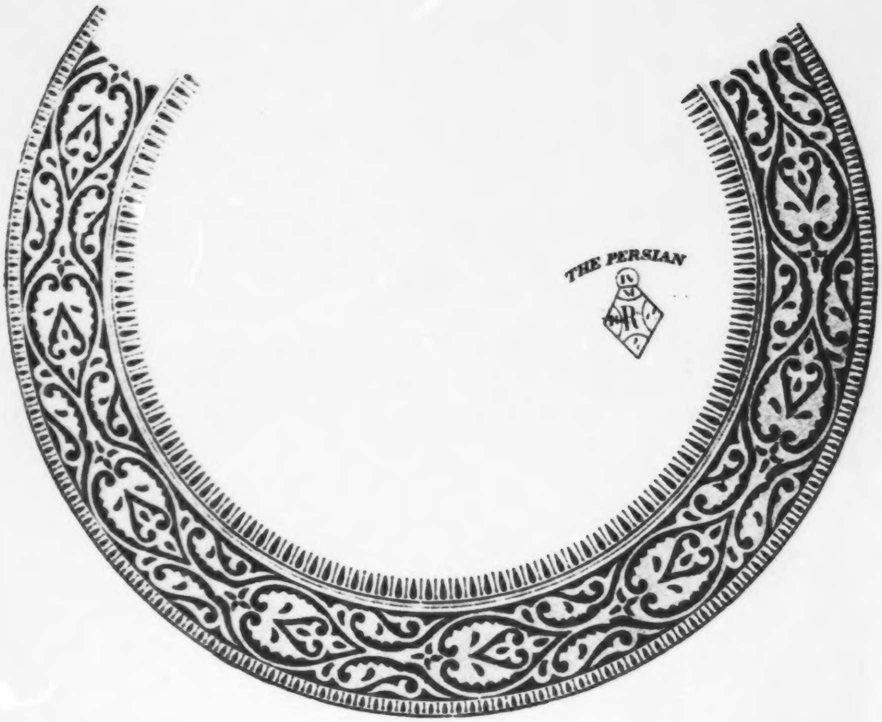
168 **Pekin** (1864–post-1882). Registered 6 September 1864. It was given a number in the D series in 1865. It appears in W.T. Copeland and Sons' 1882 catalogue.



169 **Pergola** (ca. 1844–post-1868). Earliest pattern number is 8084. Prints of it appear in a factory pattern book compiled between 1868 and 1879. The name "Pergola" has only tentatively been ascribed to it. (Illustration from factory pattern book.) The designs at the top and right are not part of the pattern.

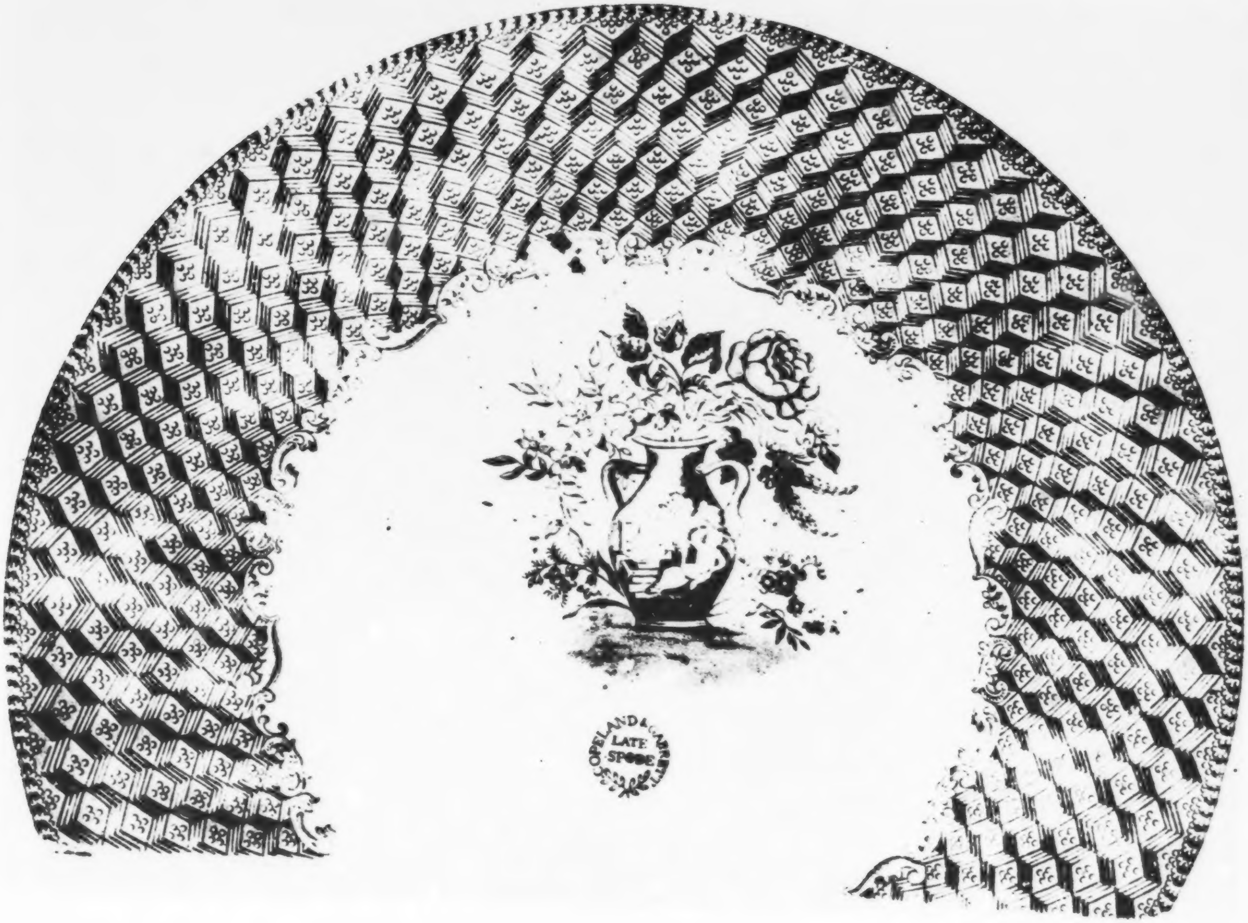


170 **Persian** (1859–post-1882). Registered 14 October 1859. It appears in W.T. Copeland and Sons' 1882 catalogue.

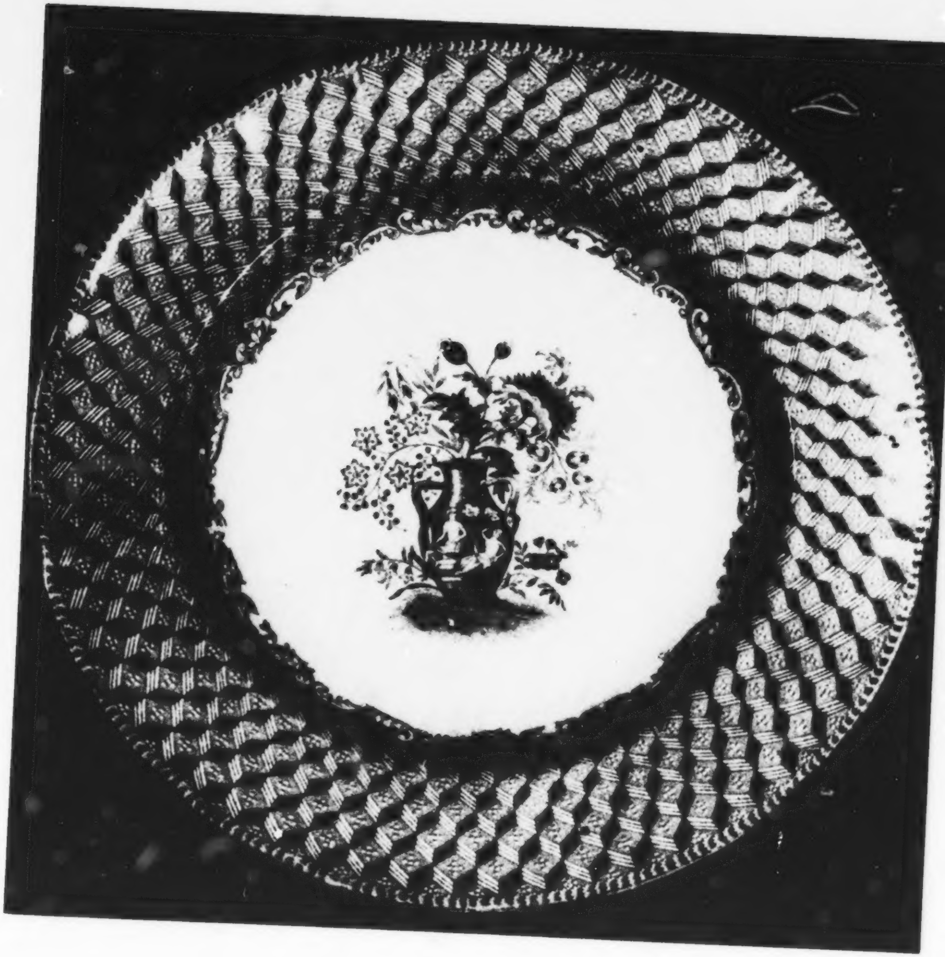

THE PERSIAN

171–172 **Portland Vase** (ca. 1831–post-1833). Earliest pattern number is 5057. Excavated examples were made only by Copeland and Garrett. Because of the intricacies of the border, it was difficult and therefore expensive to produce.

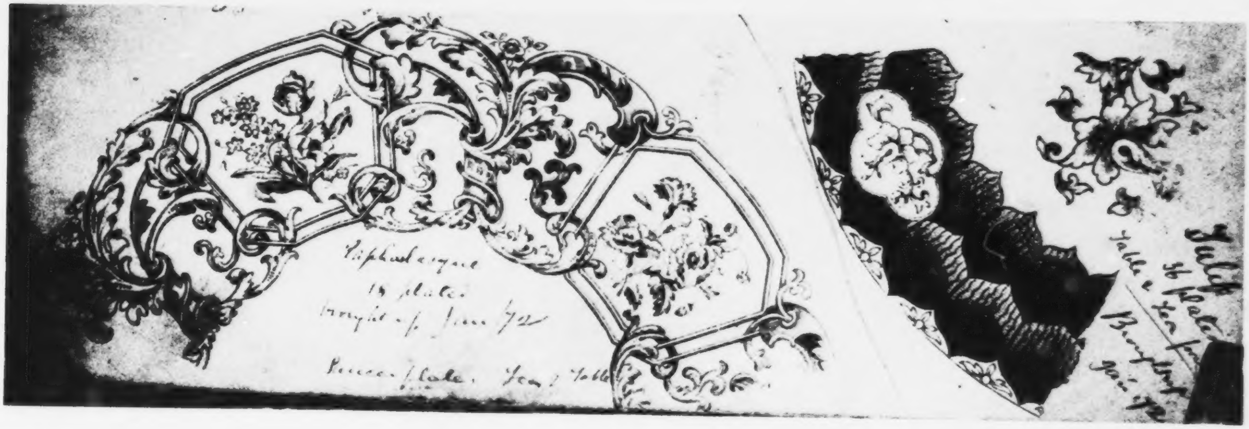
171 Portland Vase.


COPELAND & GARRETT
LATE
SPODE

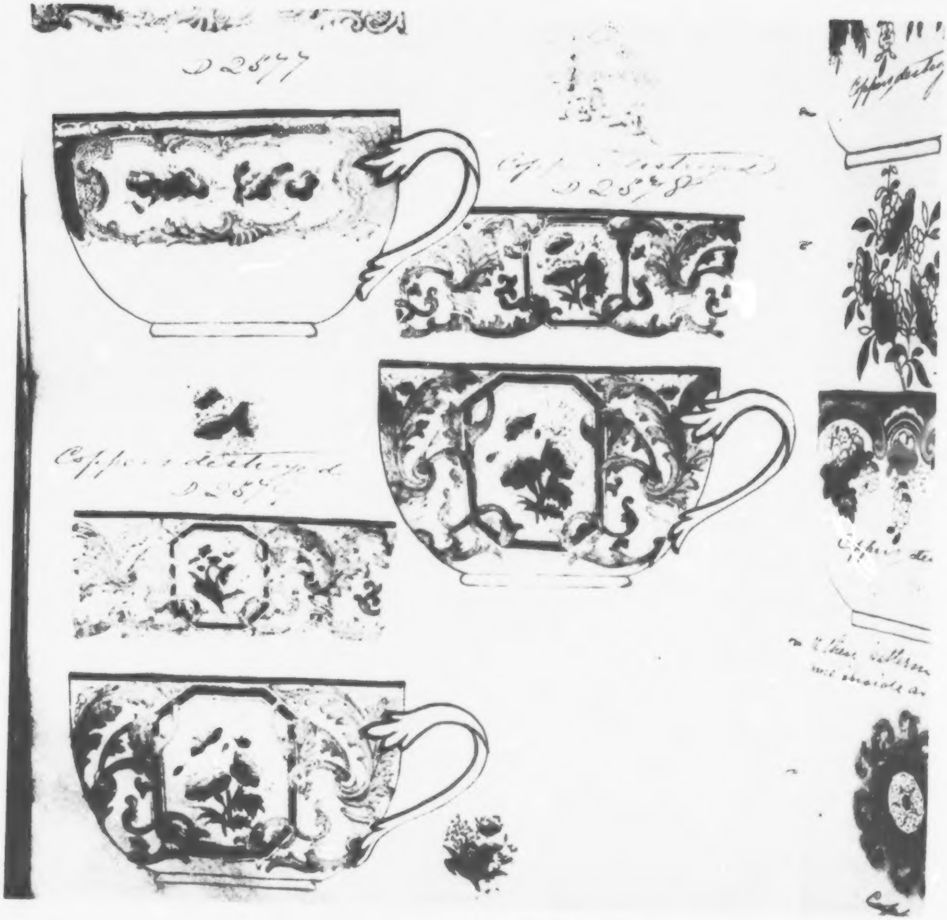
172 Portland Vase.



173–174 Raphaelesque (1845–post-1872). Registered 25 April 1845. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The earliest pattern number, 7384, might indicate a slightly earlier introduction date, about 1841. There is a notation dated January 1872 in a factory pattern book regarding it (Fig. 173). It was given D numbers 2578 and 2579 in 1861. Notations above these numbers state "Copper destroyed" (Fig. 174), but it is not known when this occurred or if new copper plates were engraved.

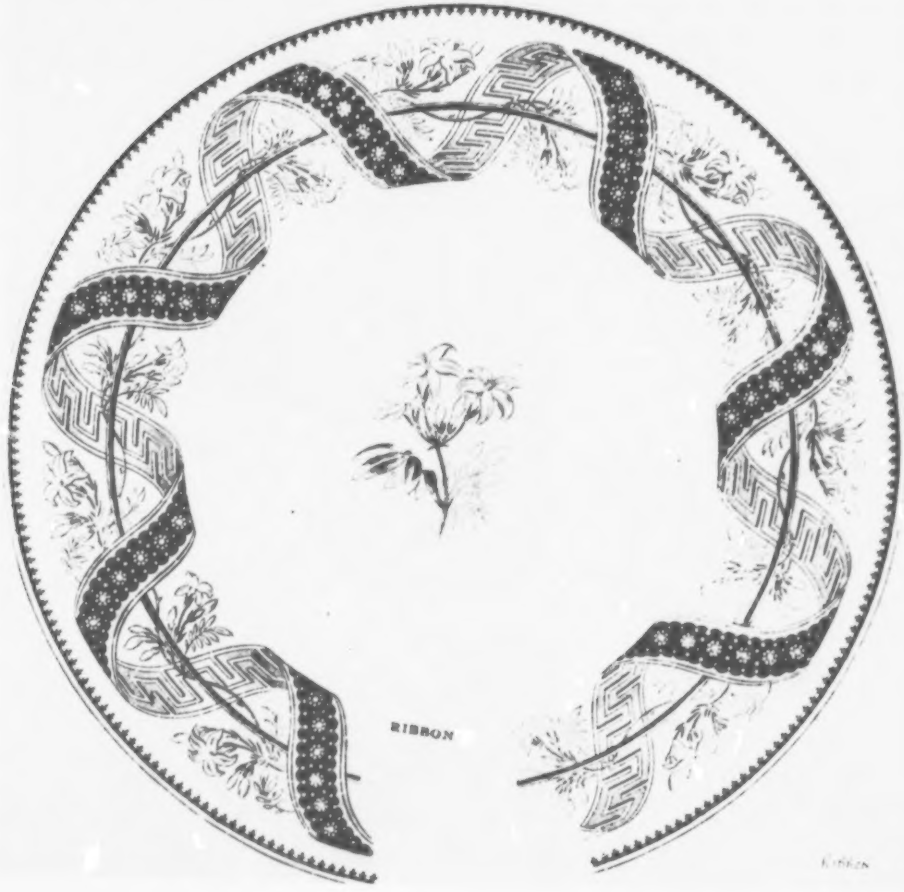


173 Raphaelesque (from factory pattern book). The pattern on the right is Tulip.

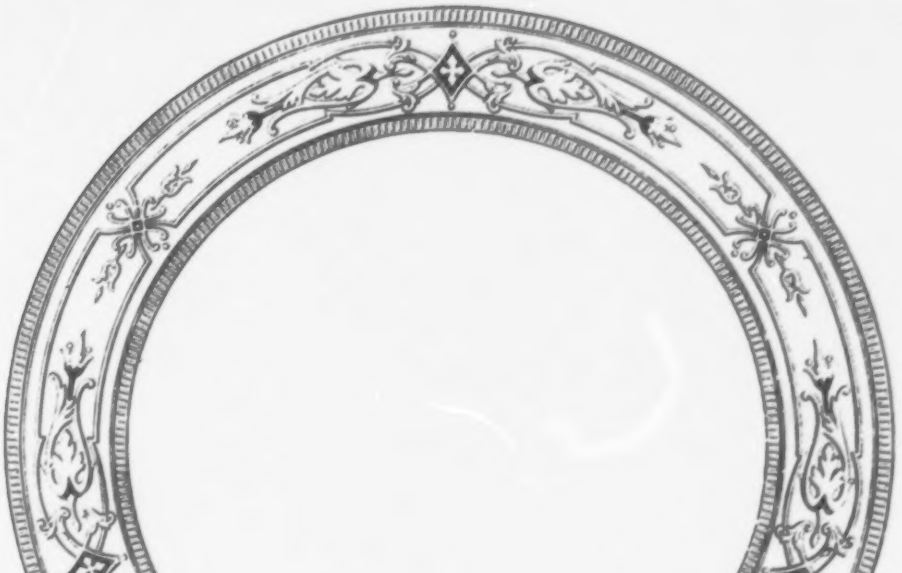


174 Raphaelesque appears under numbers D2578 and D2579 (from factory pattern book). Pattern D2577 is Watteau. The designs on the right are not part of Raphaelesque or Watteau.

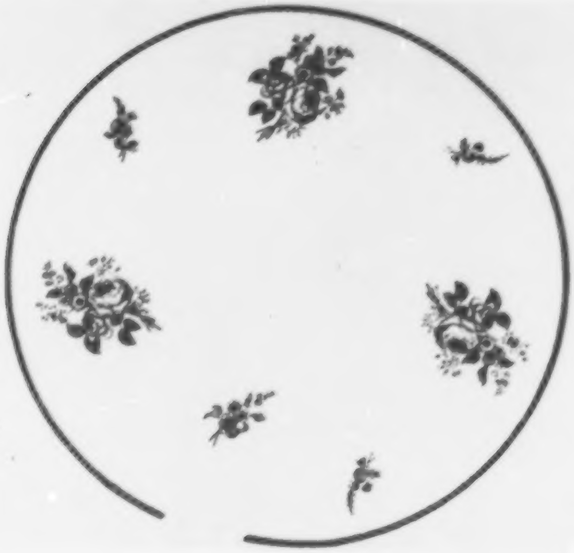
175 **Ribbon** (ca. 1847–?). Earliest pattern number is 8960. Excavated examples were made by W.T. Copeland.


RIBBON
Ribbon

176 **Roma** (ca. 1872–post-1882). Earliest pattern number is D8920. Excavated examples were made by W.T. Copeland and Sons. It appears in W.T. Copeland and Sons' 1882 catalogue.

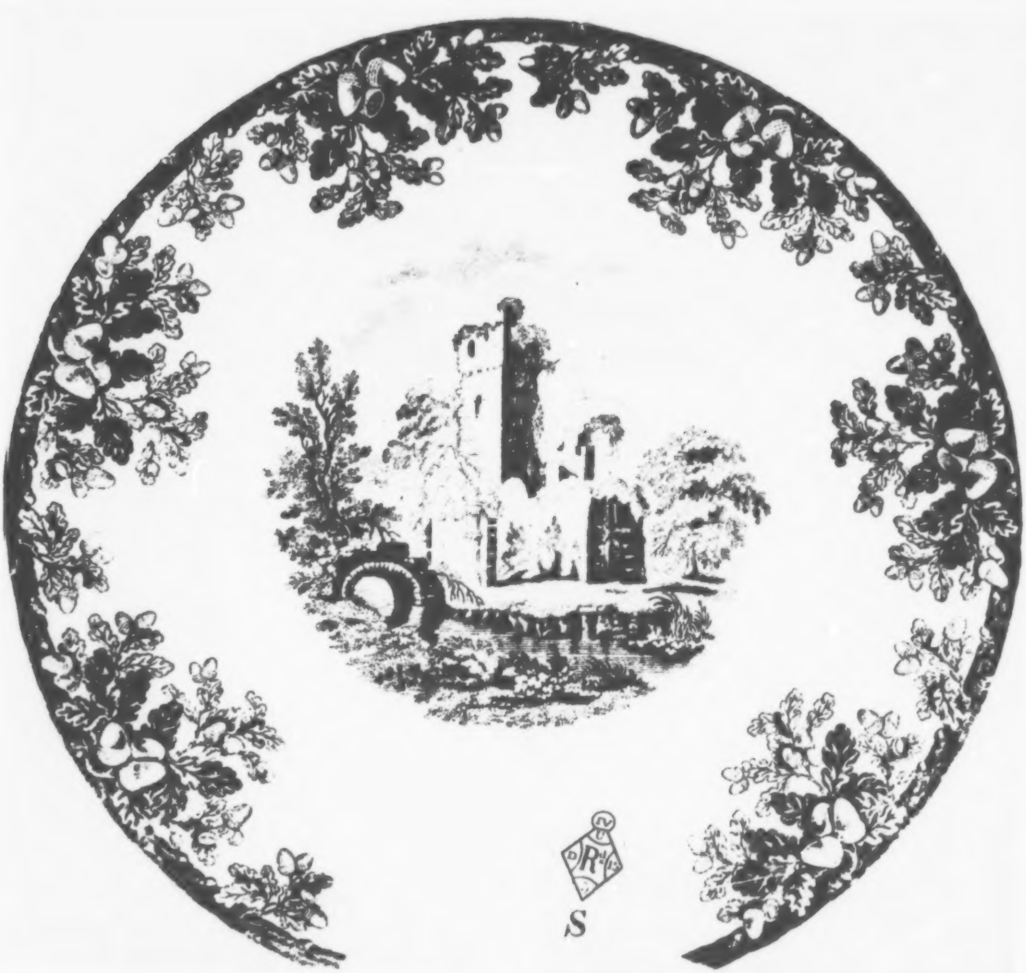


177 **Rose and Sprigs** (ca. 1847–?). Introductory date unknown. It has been found on objects bearing a moulded registration mark dated 9 January 1847 and printed W.T. Copeland marks. With a different border, it is called "Sevres." (*United States National Park Service.*)

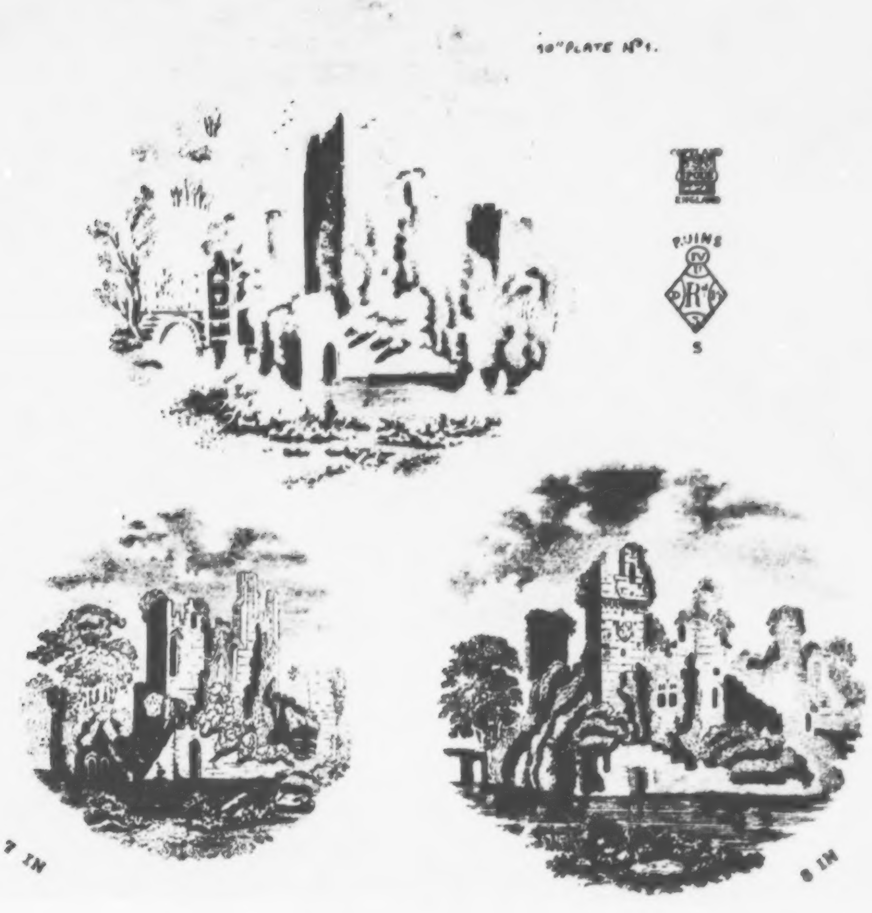


178–188 Ruins (1848–20th century). Registered 15 September 1848 under the names "Ruins" and "Melrose." Excavated examples were made by W.T. Copeland. It appears under both names in W.T. Copeland and Sons' 1882 catalogue. Twentieth-century marks occur on the copper plates.

178 Ruins.



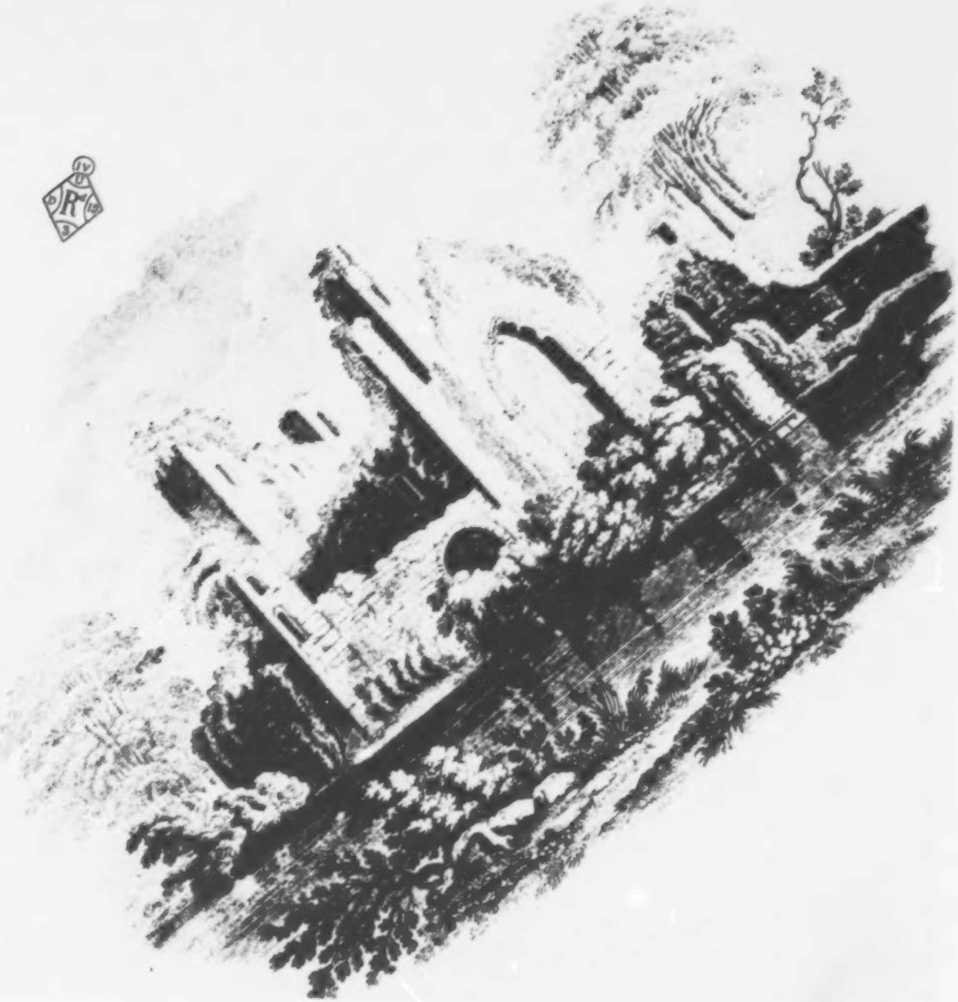
179 Ruins.


10" PLATE No 1.
ENGLAND
RUINS
Rd
S
7 IN
8 IN

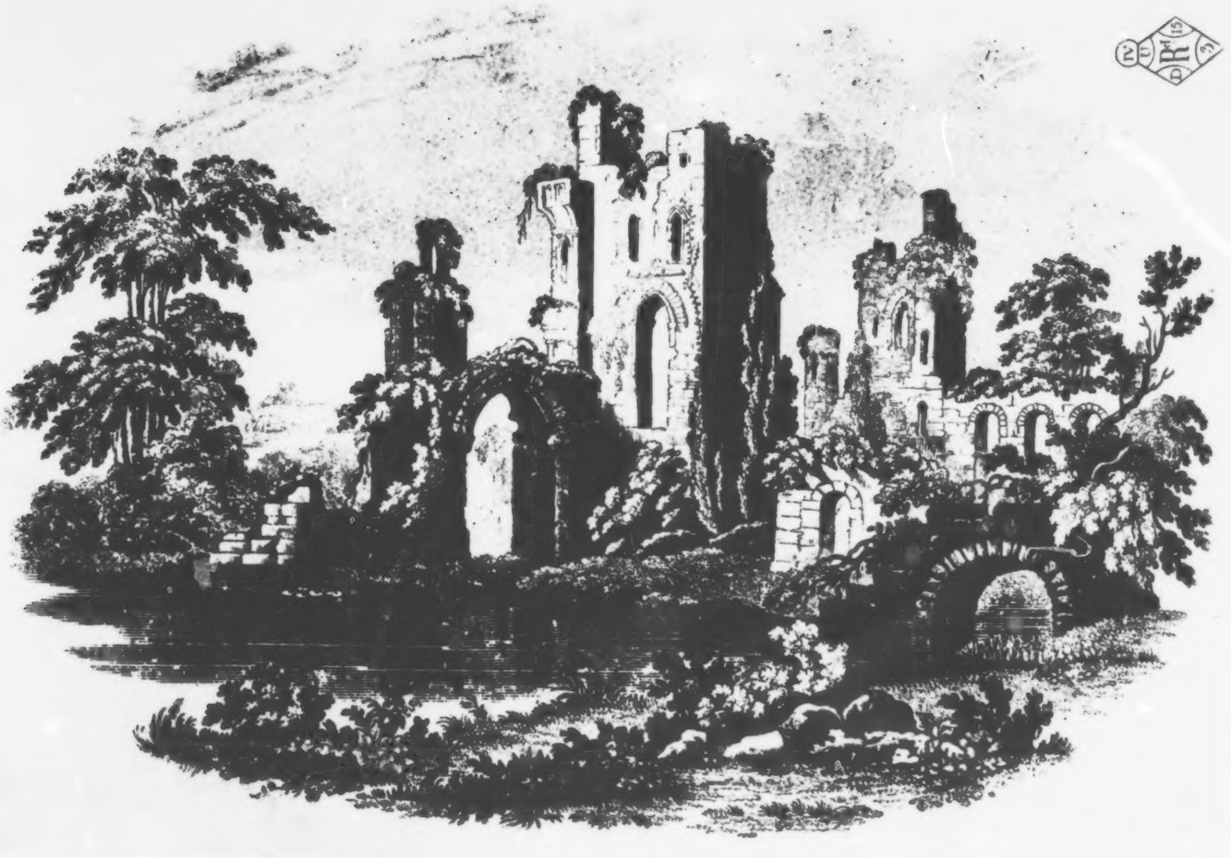
180 Ruins.

1

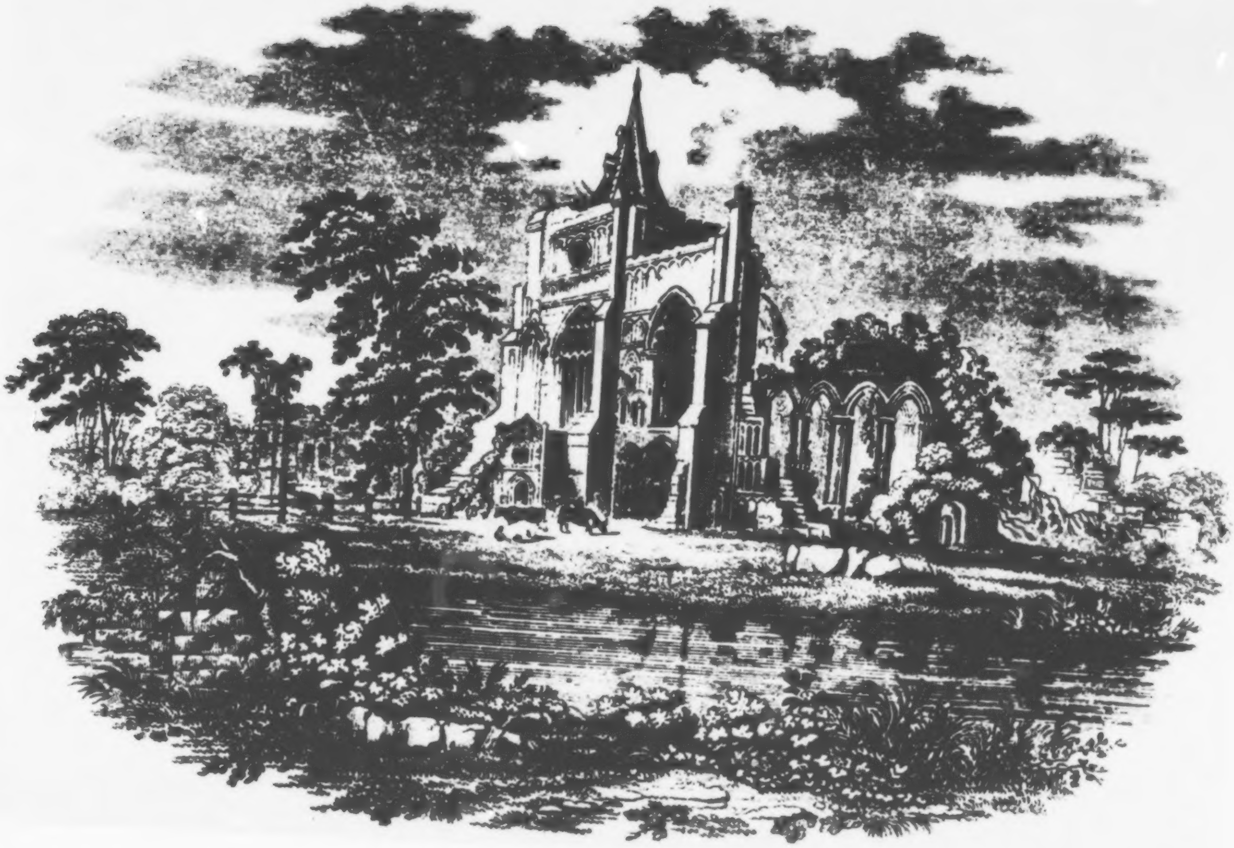
18" DISH.



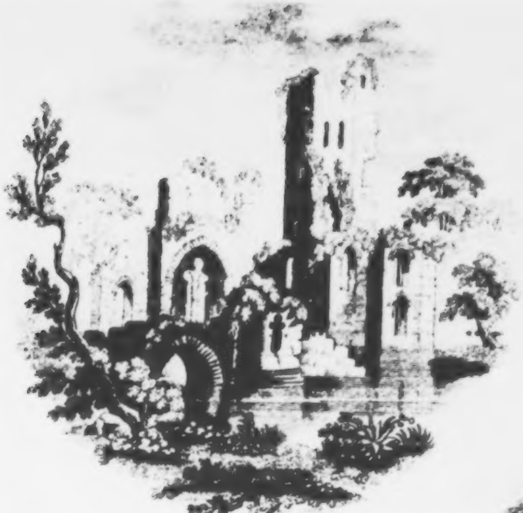
181 Ruins.


Nº
Rd
15
3
D
11

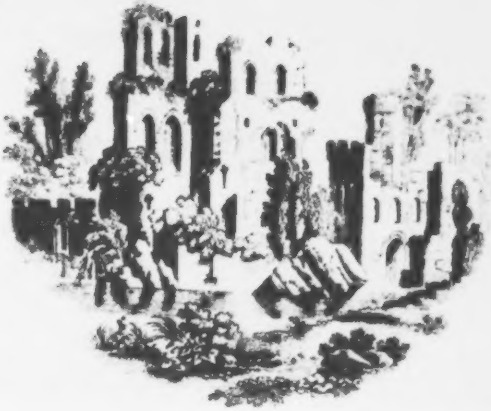
1



183 Ruins.



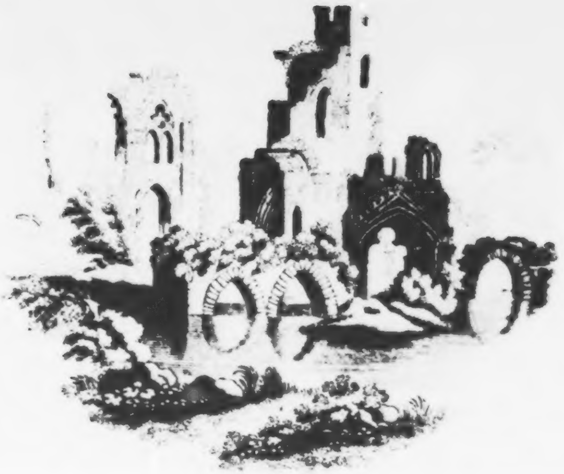
SOUPTUREEN STAND



COVERDISH BASE.

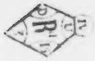
1

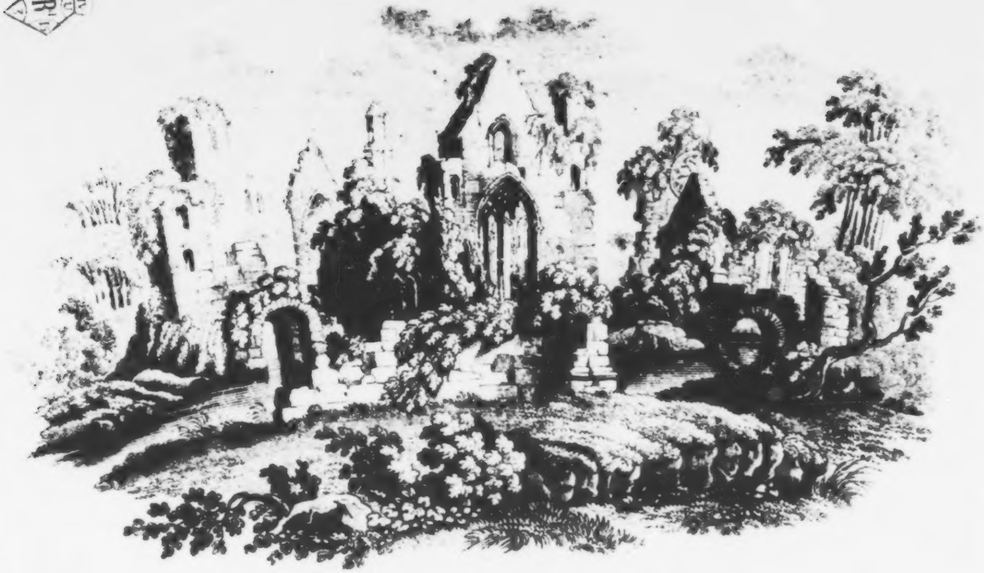
184 Ruins.

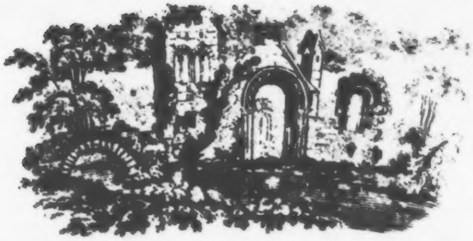


185 Ruins.

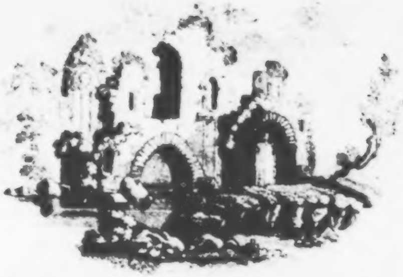
SOUPTUREEN SIDE.







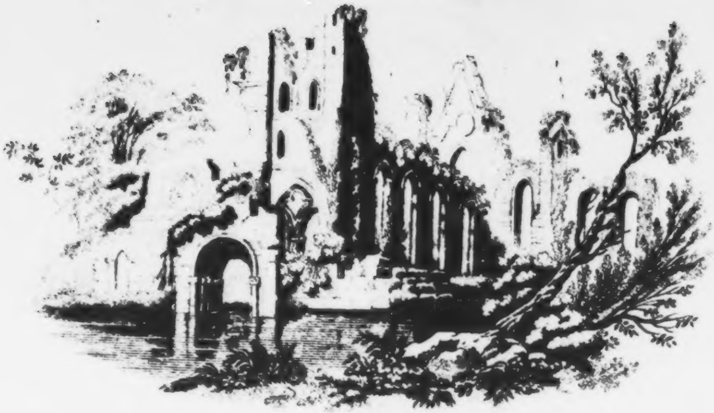
BREAKFAST CUP.



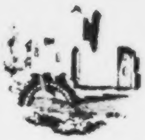
SOUPTUREEN COVER.

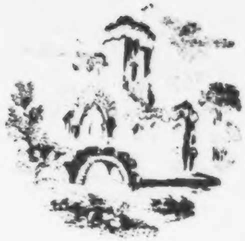
186 Ruins.

EWER

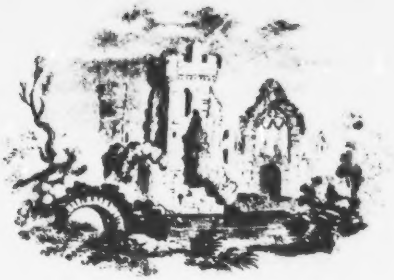


TEACUP



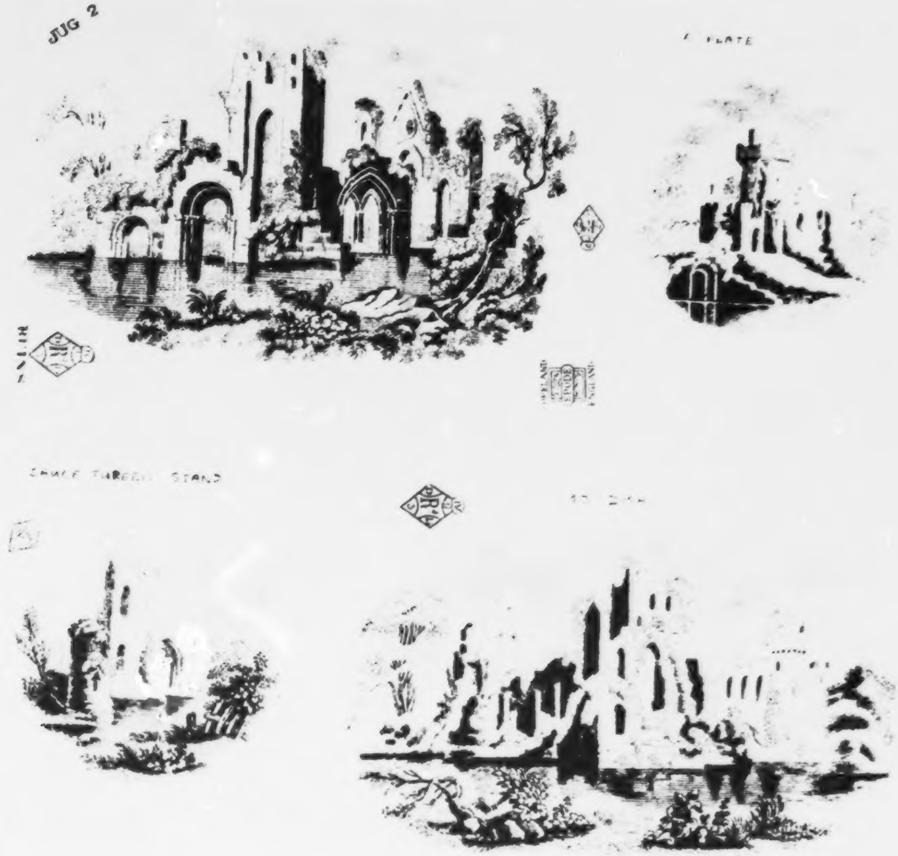


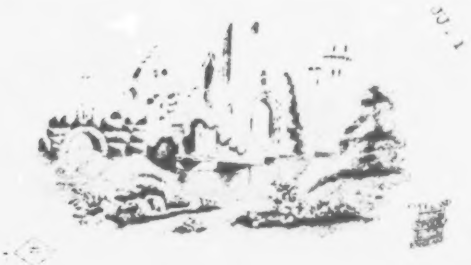
BREAKFAST SAUCER.



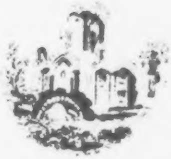
COVERDISH COVER.

187 Ruins.


JUG 2
PLATE
SAUCE TUREEN STAND
DISH

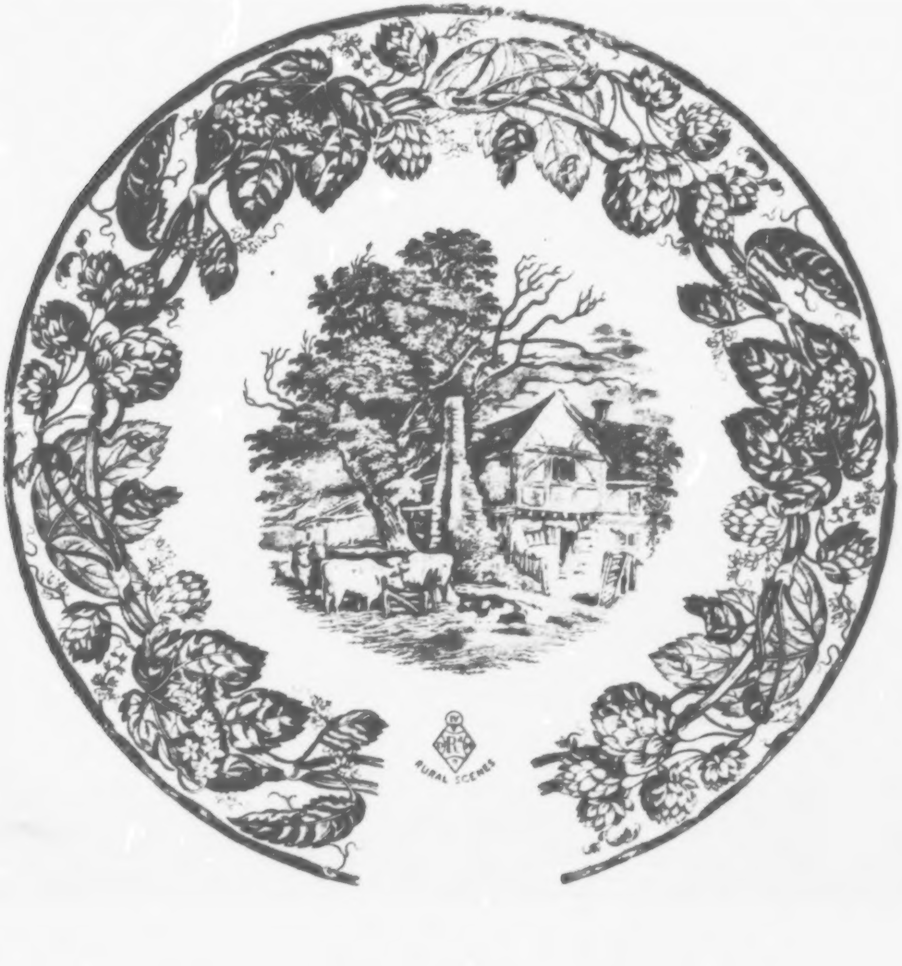


CAN. SAUCER

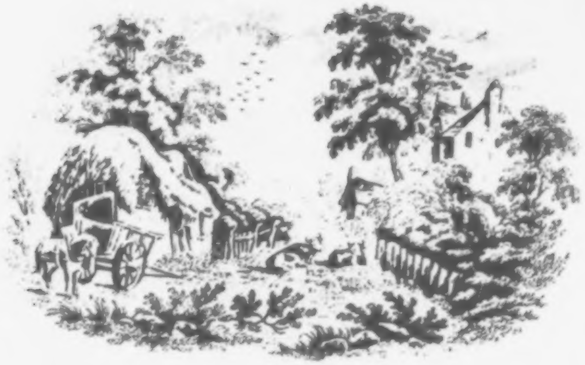


S/S LADLE

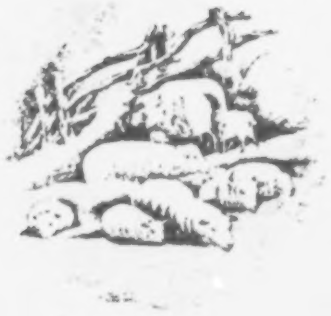
189–204 **Rural Scenes** (1850–20th century). Registered 19 September 1850. Excavated examples were made by W.T. Copeland. The centre scenes are derived from watercolours by Edward Duncan and without the border it is called "Duncan Scenes." Both patterns appear in W.T. Copeland and Sons' 1882 catalogue. During the 20th century the pattern, complete with border, was called both "Duncan Scenes" and "Priscilla Alden."



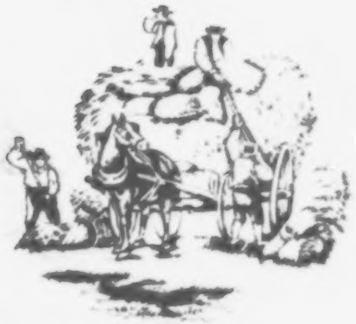
189 Rural Scenes



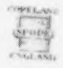
CHAMBER.



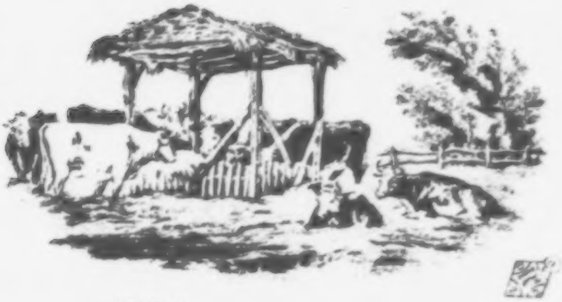
7" PLATE.



5" PLATE.

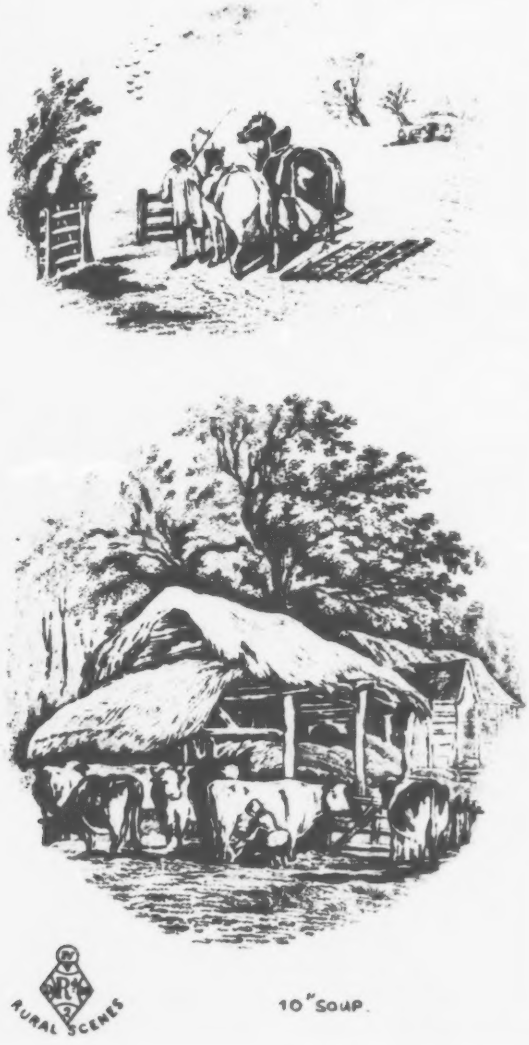

COPELAND
SPODE
ENGLAND

191 Rural Scenes.



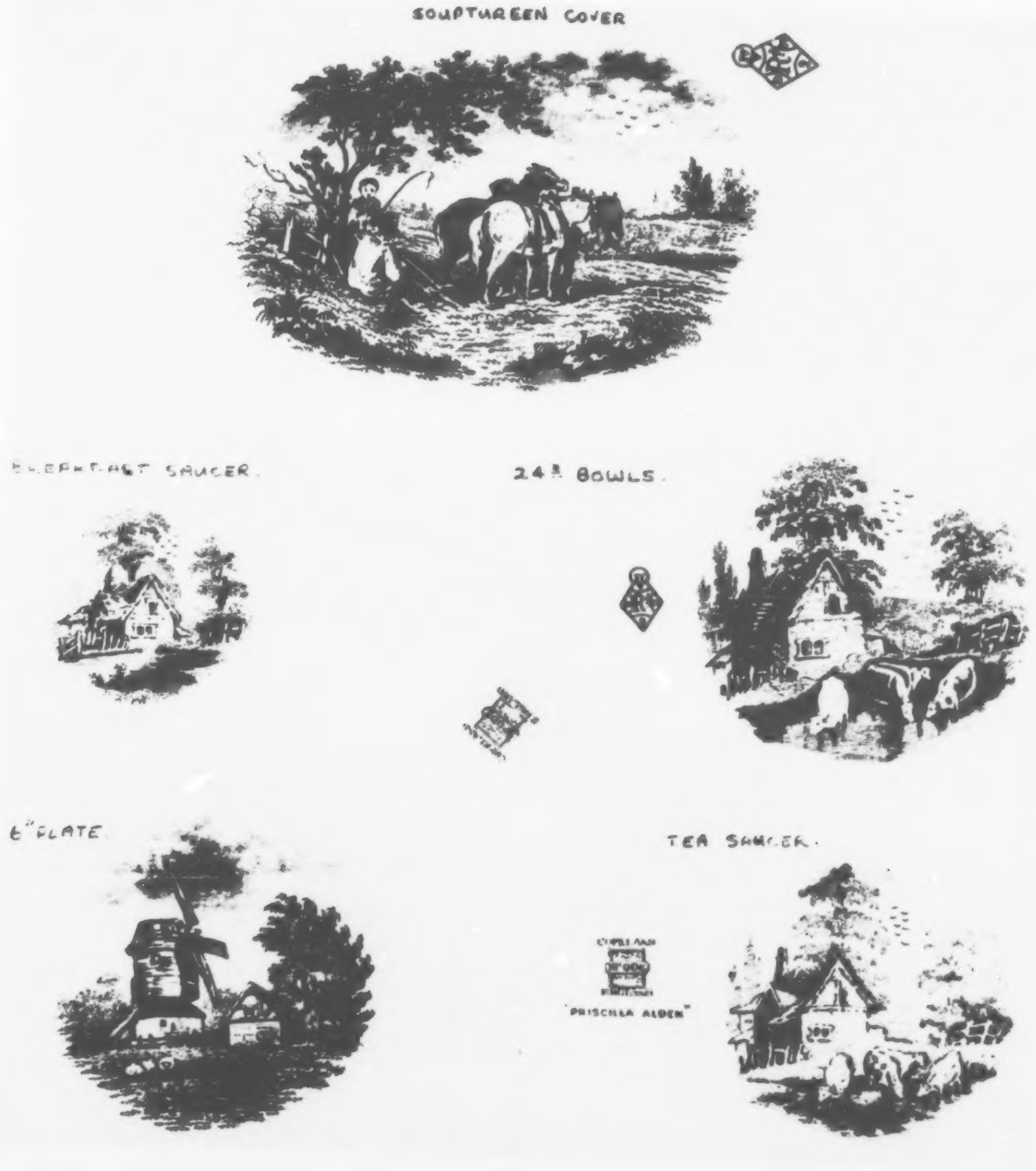
10" DISH.

192 Rural Scenes.

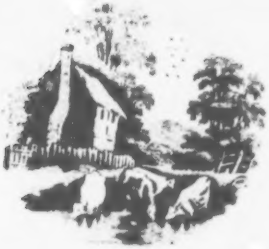

RURAL SCENES

10" SOUP.

193 Rural Scenes. The scene at lower right is a 20th-century re-engraving of the scene immediately above it.

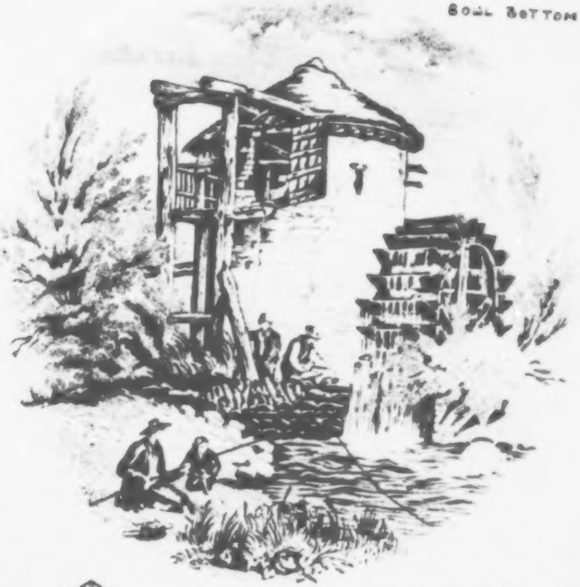

SOUPTUREEN COVER
BREAKFAST SAUCER.
24s BOWLS.
6" PLATE.
TEA SAUCER.
COPELAND
"PRISCILLA ALDEN"

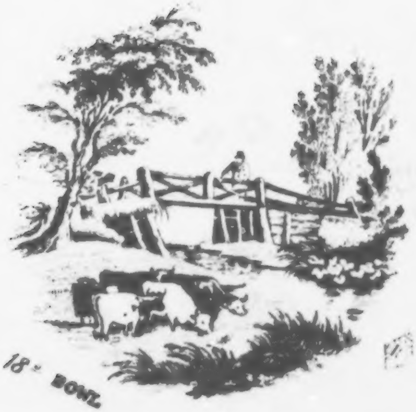
SAUCE STAND



COPELAND
SPODE
ENGLAND
PRISCILLA ALDEN

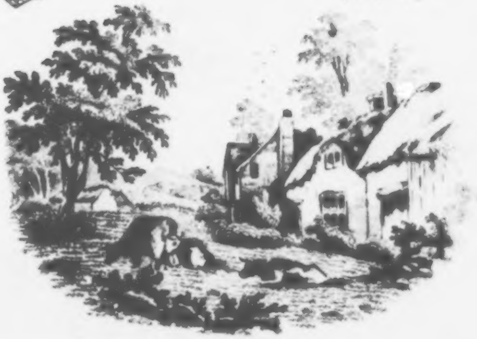
BOWL BOTTOM.

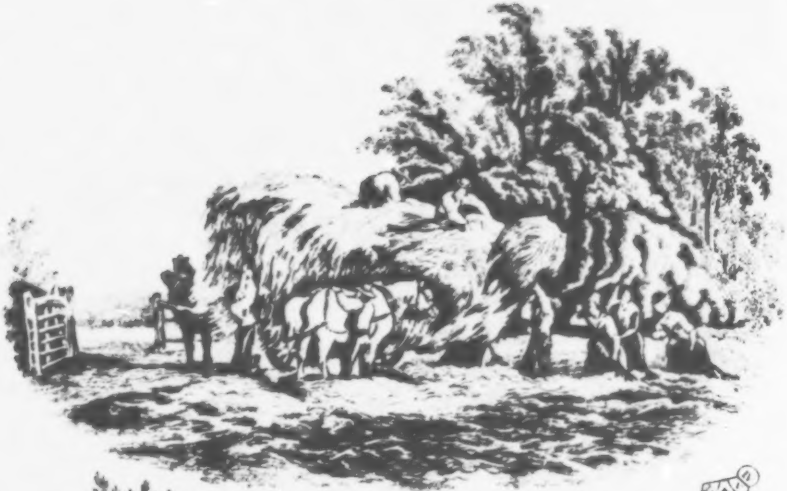




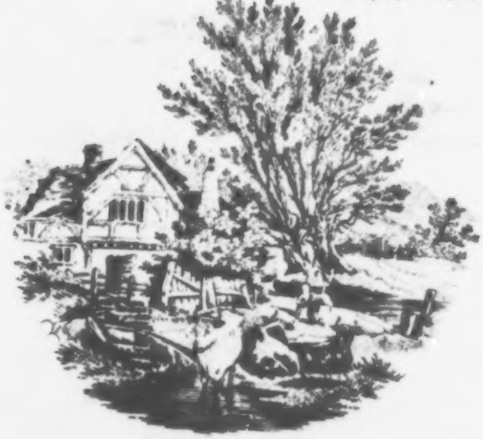
18" BOWL

[illegible]



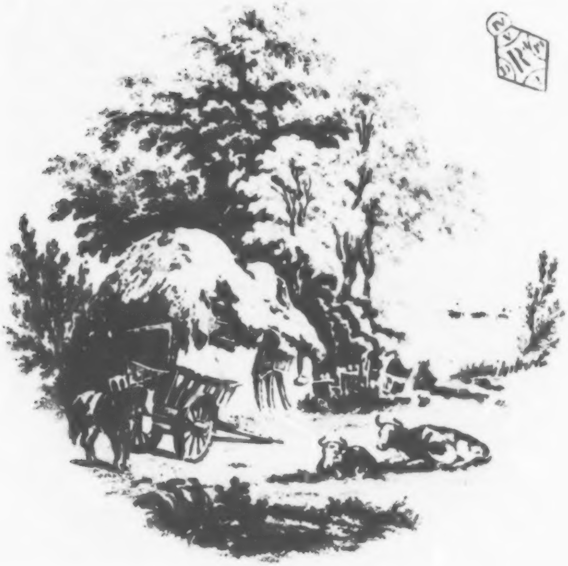


14" DISH

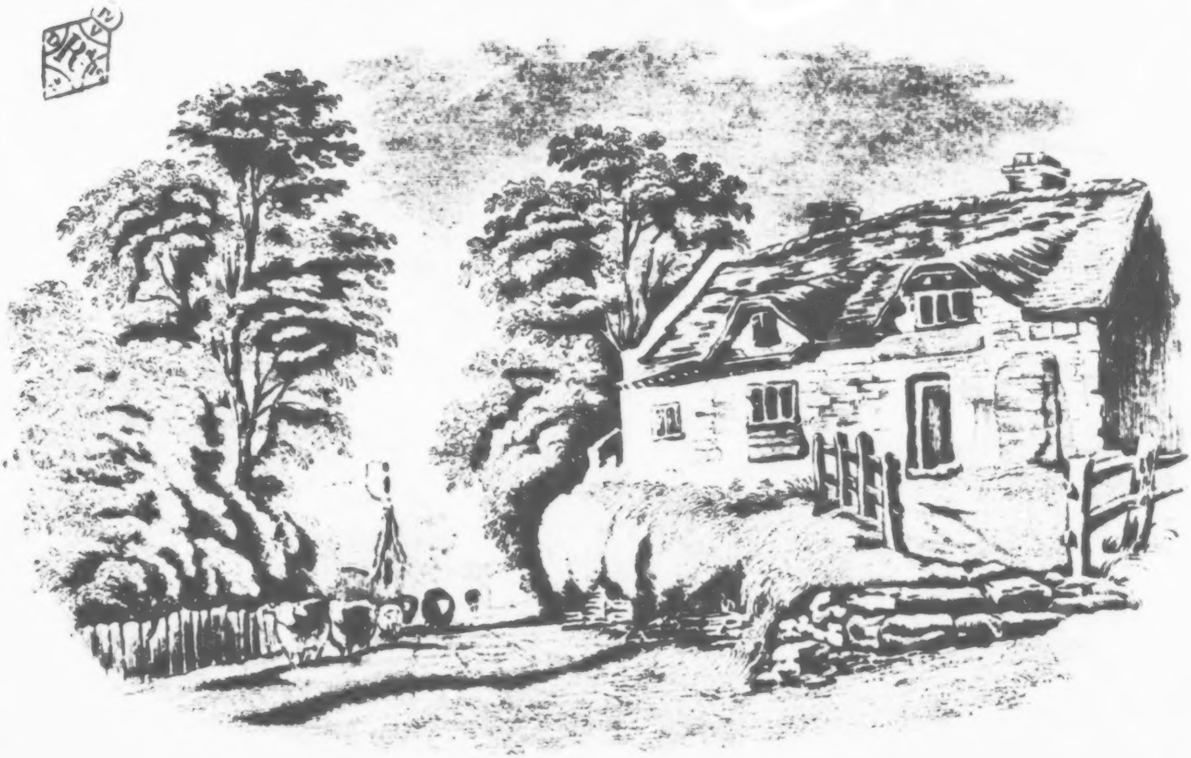


COVER DISH

196 Rural Scenes



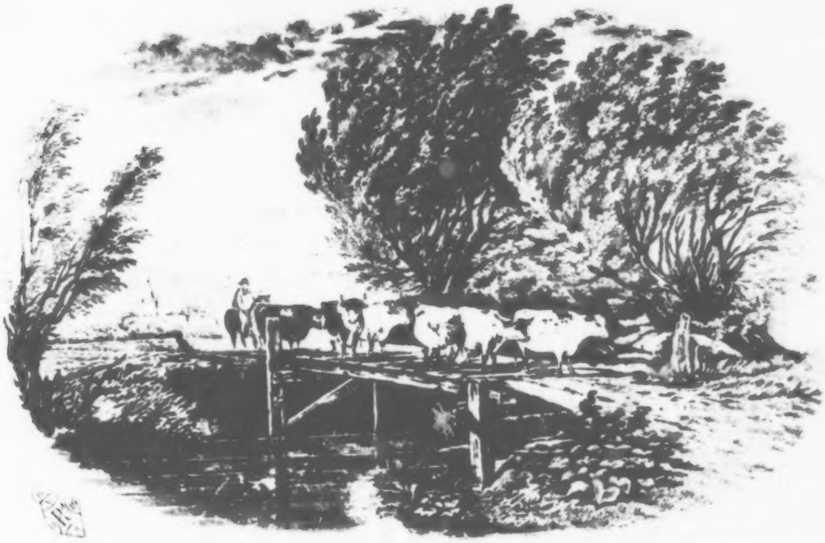
197 Rural Scenes.



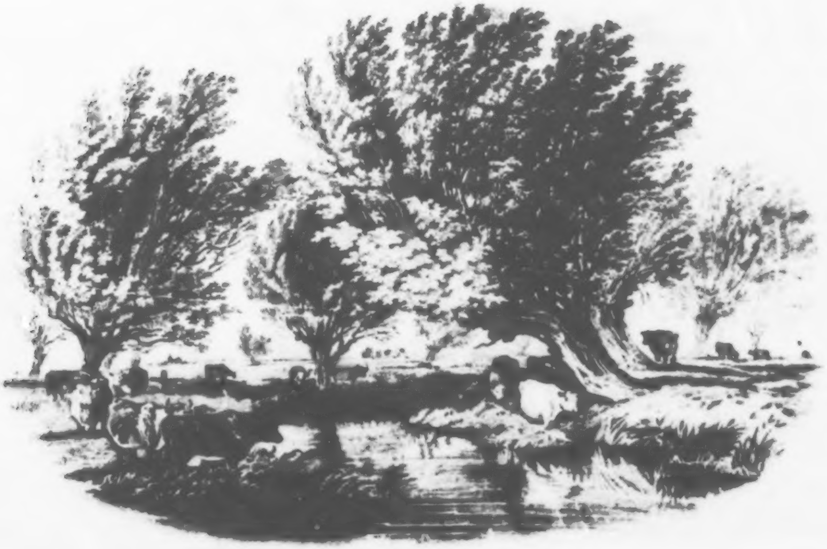
198 Rural Scenes.

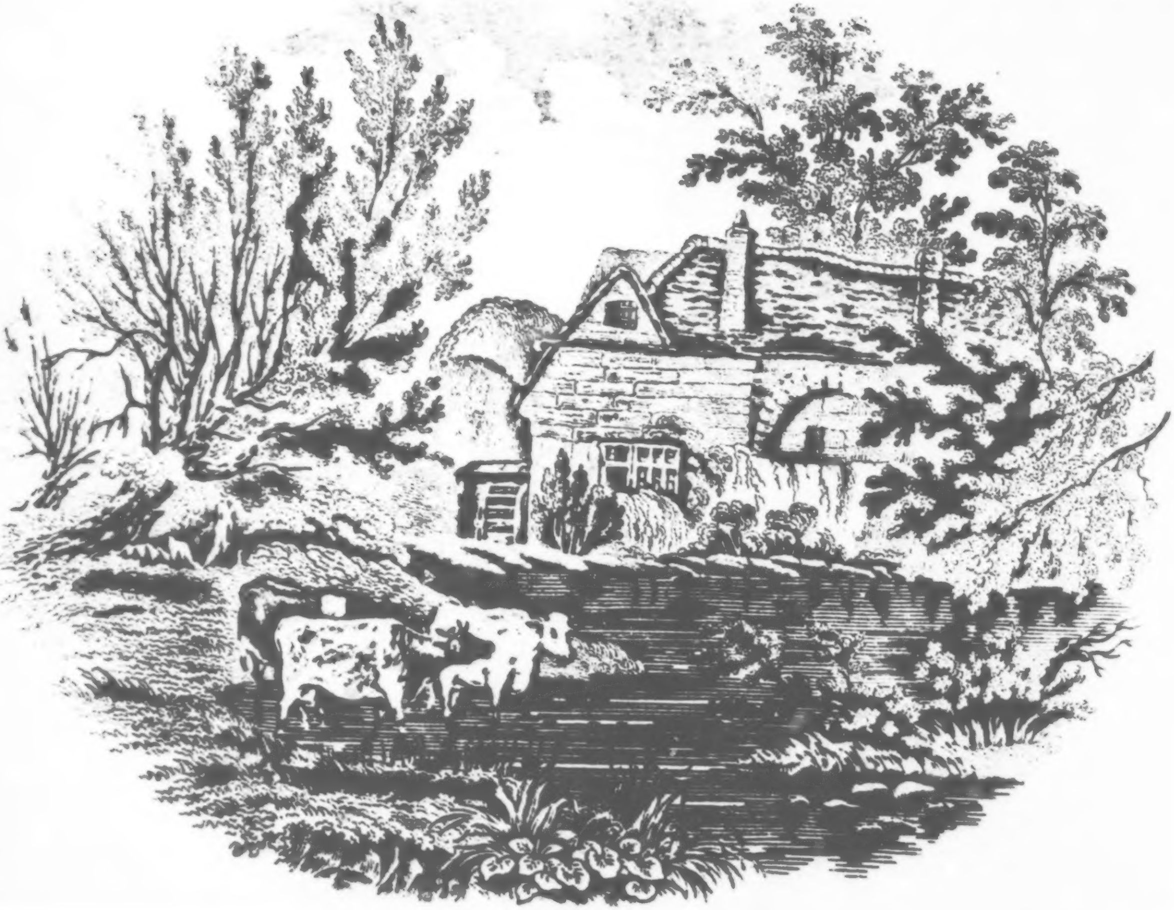
199 Rural Scenes.

198

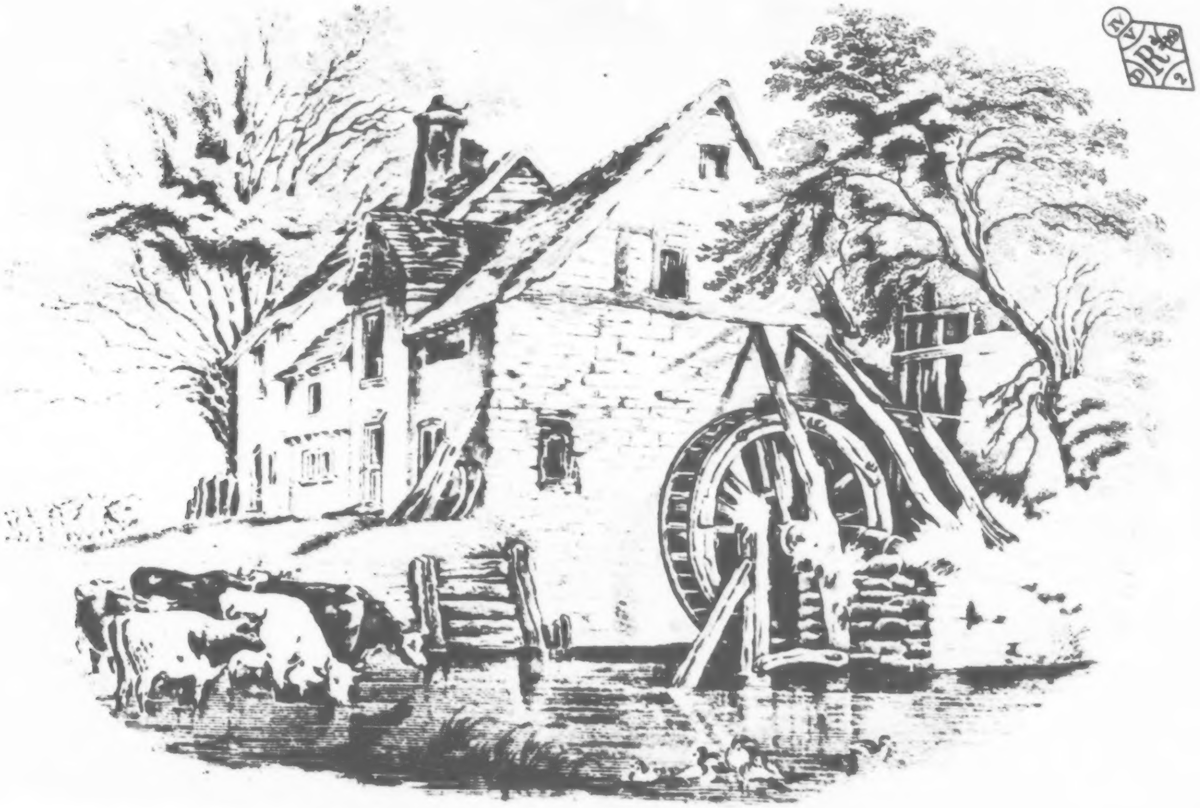


199

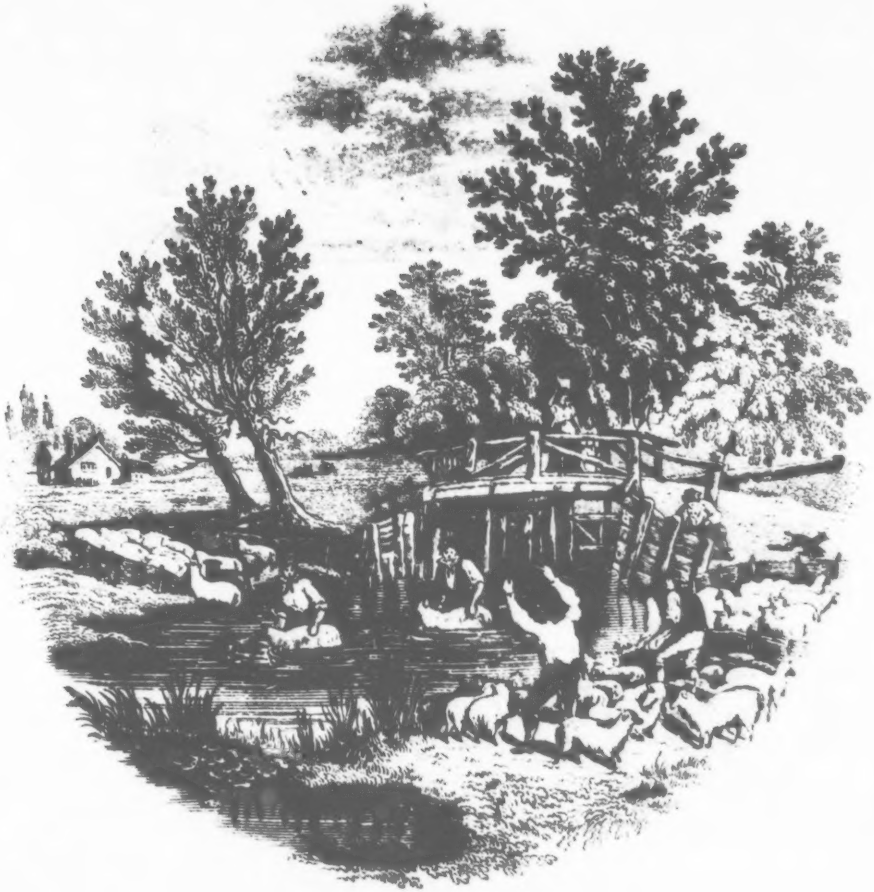




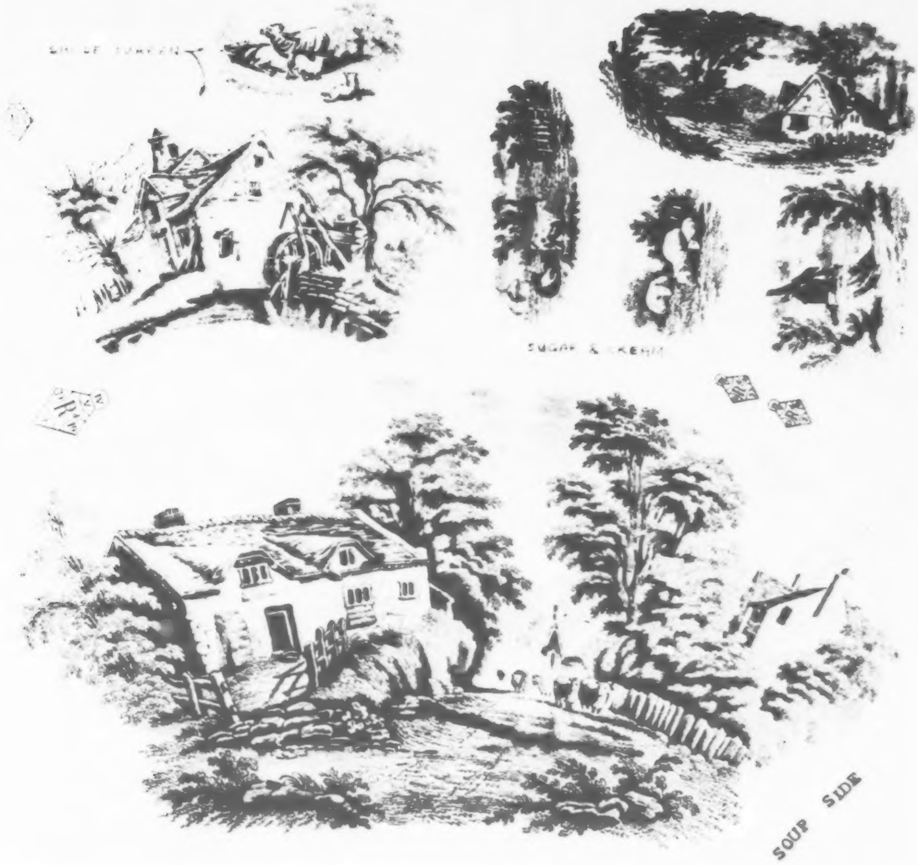
201 Rural Scenes



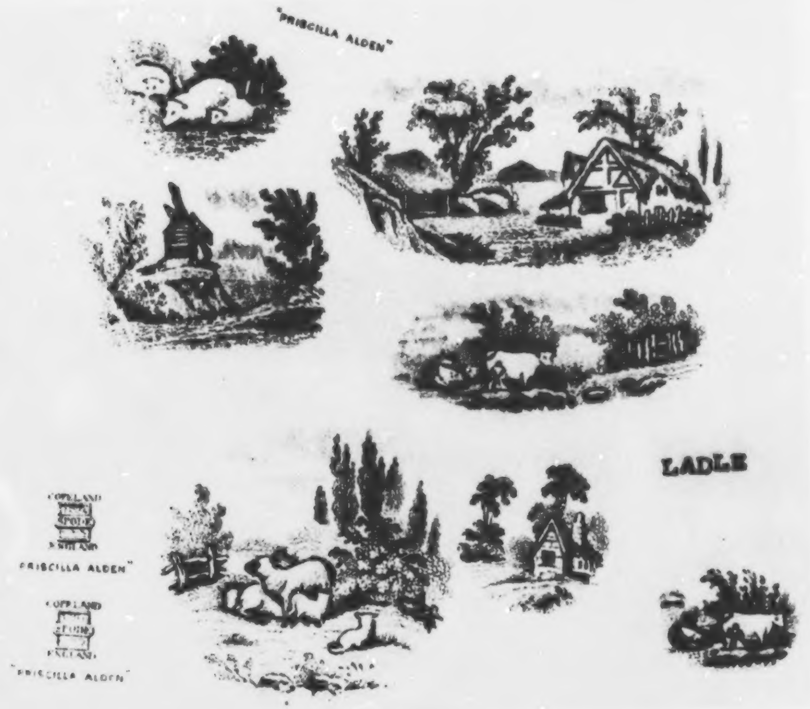
202 Rural Scenes.



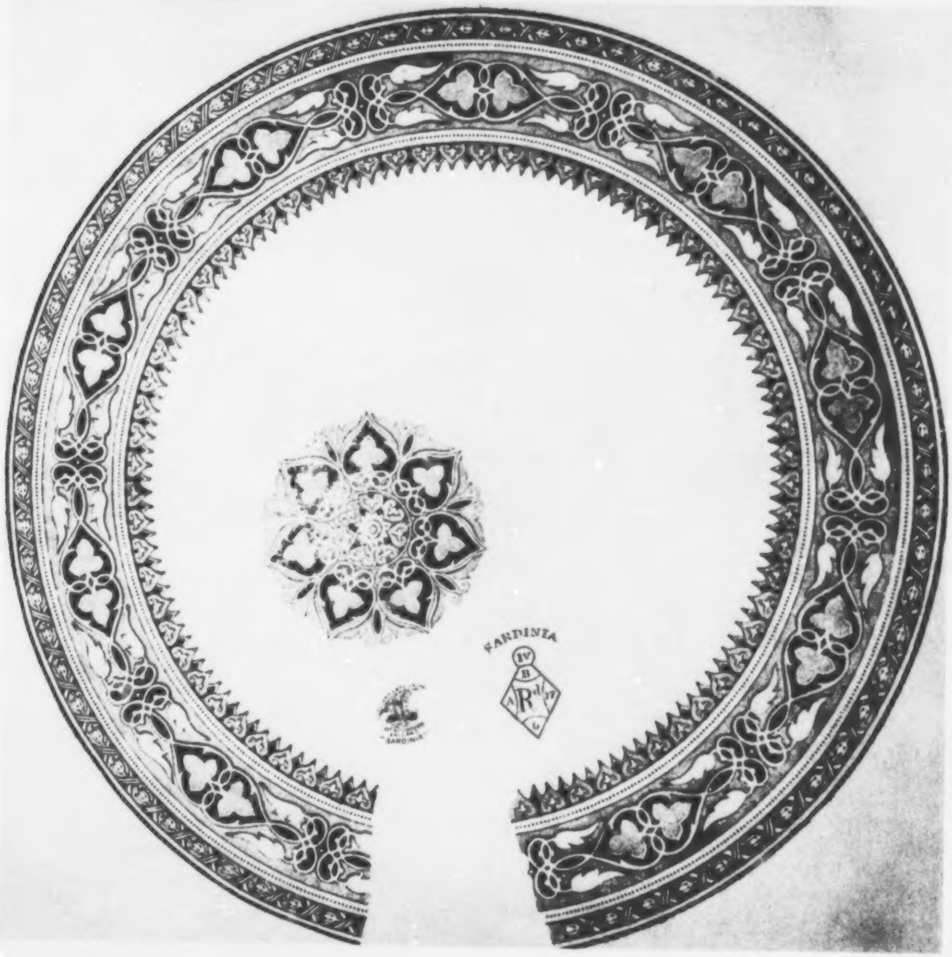
203 Rural Scenes


SOUP TUREEN
SUGAR & CREAM
SOUP SIDE

204 Rural Scenes. The four upper scenes are 20th-century re-engravings of scenes in Figure 203

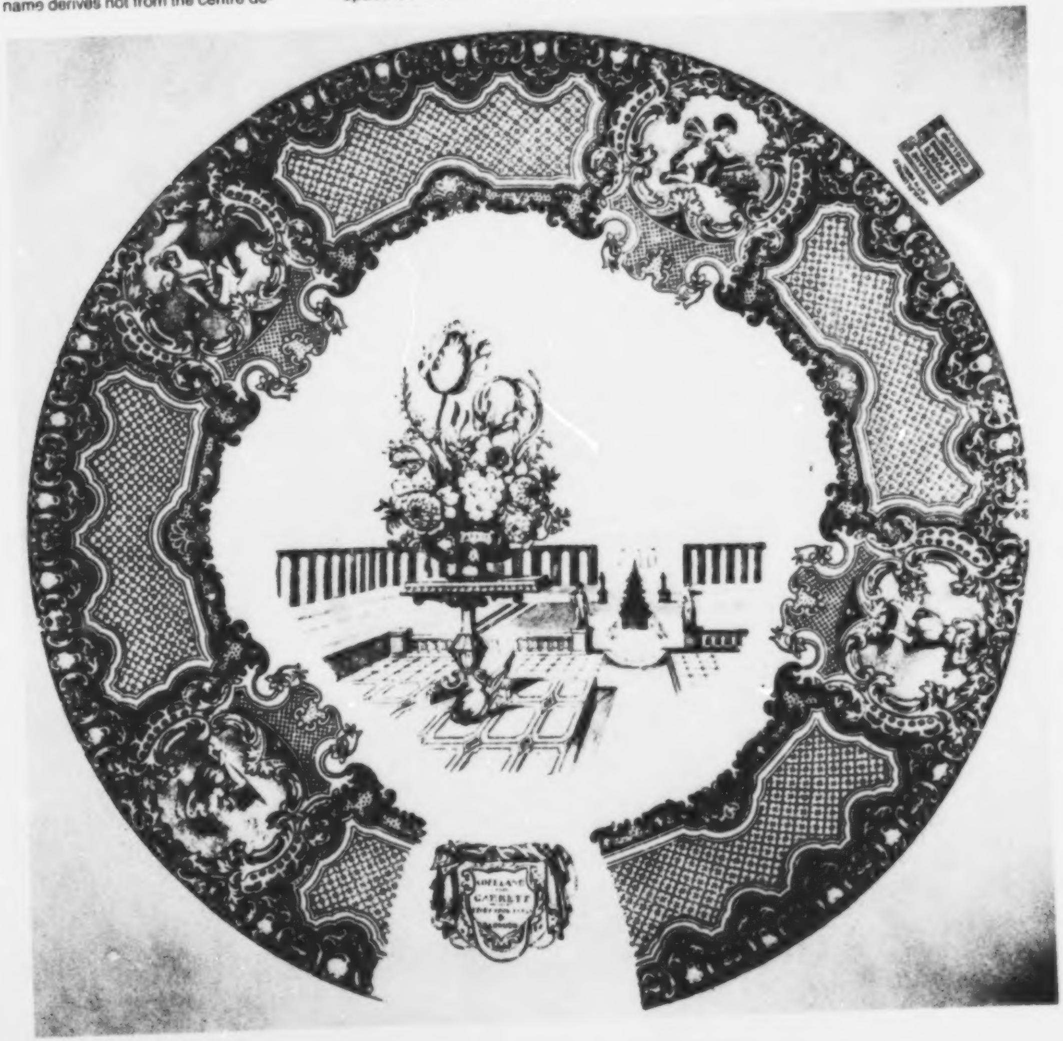

"PRISCILLA ALDEN"
LADLE
COPELAND
SPODE
ENGLAND
"PRISCILLA ALDEN"
COPELAND
SPODE
ENGLAND
"PRISCILLA ALDEN"

205 **Sardinia** (1858–1910). Registered 17 December 1858. It appears in W.T. Copeland and Sons' 1882 catalogue. A mark used between 1894 and 1910 (Godden 1964: 172) appears on the copper plates.

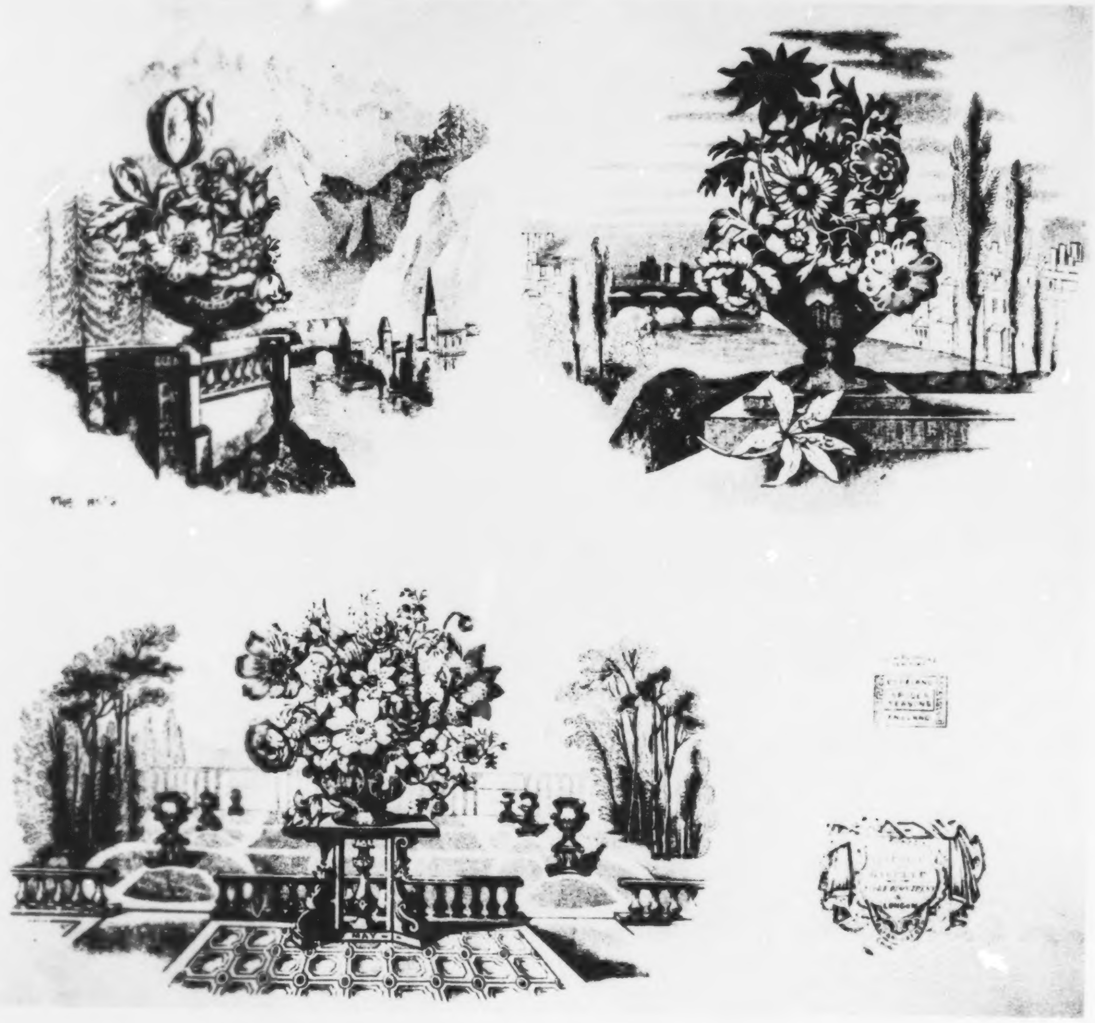

SARDINIA
IV
B
Rd
A
17
6
"SARDINIA"

206–215 **Seasons** (ca. 1835–20th century). Earliest pattern number is B454. Excavated examples were made by W.T. Copeland. Copeland and Garrett marks occur on the copper plates as well as 20th-century marks. The name derives not from the centre designs but from the four figures in the border reserves. There is no evidence that the name was used when the pattern was designed by Copeland and Garrett; however, a 20th-century mark refers to the pattern as "Spode's Seasons." There are two series of centres: one depicts specific places (Windsor Castle, The Alps, etc.); the second, Italian Garden, depicts formal gardens. In both series a vase of cut flowers appears in the foreground. The name of a month or season usually appears on the vase. There are as well smaller floral arrangements which were probably included as secondary designs on large objects such as soup tureens.

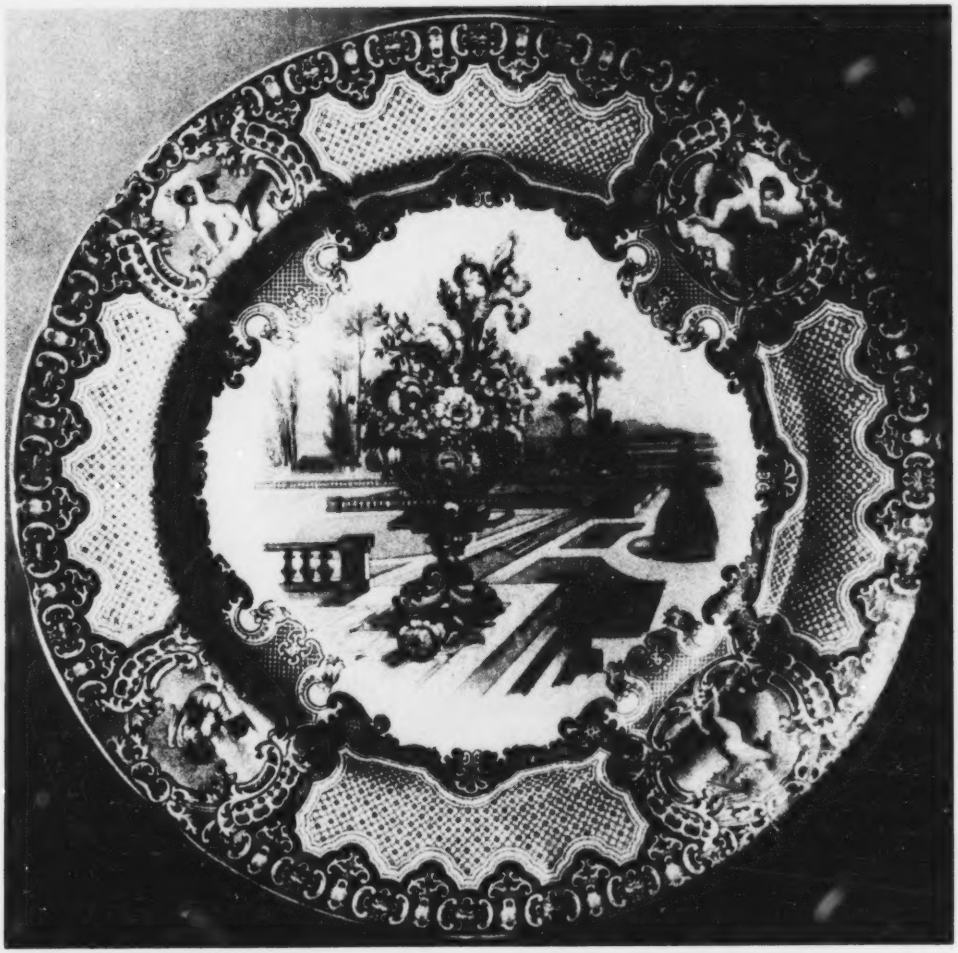
206 Seasons: Italian Garden / April.



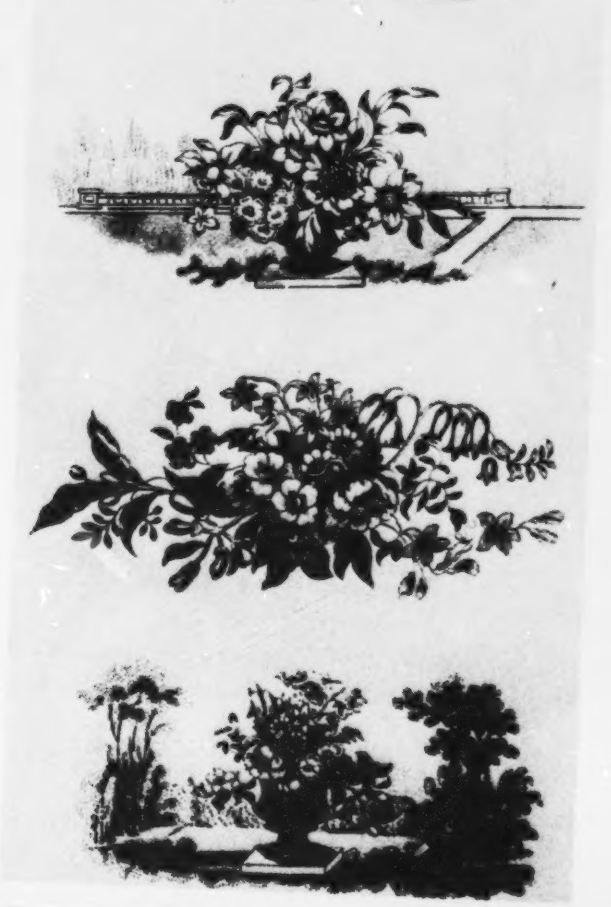
207 Seasons: top left, The Alps/February; top right, unidentified; bottom, Italian Garden/May.


The Alps
MAY

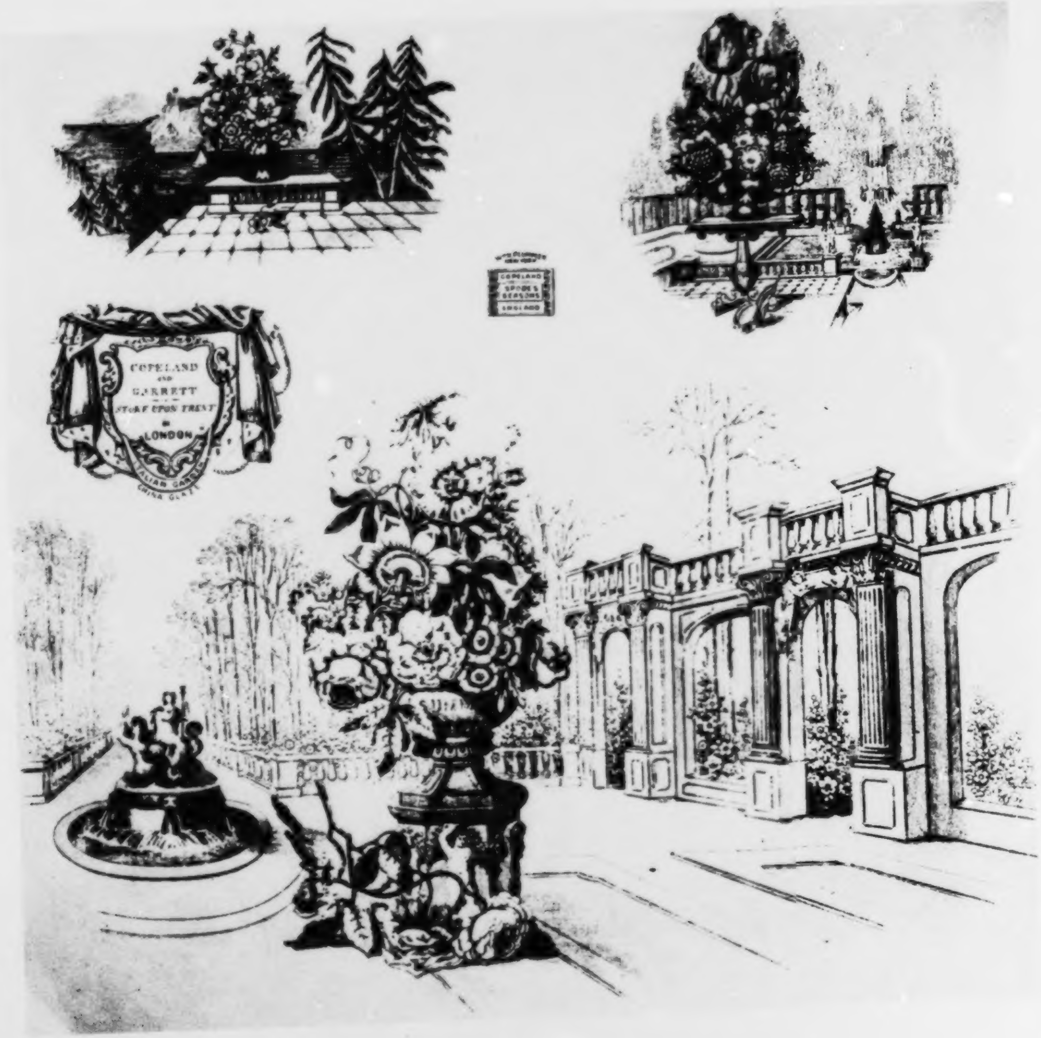
208 Seasons: Italian Garden / June.

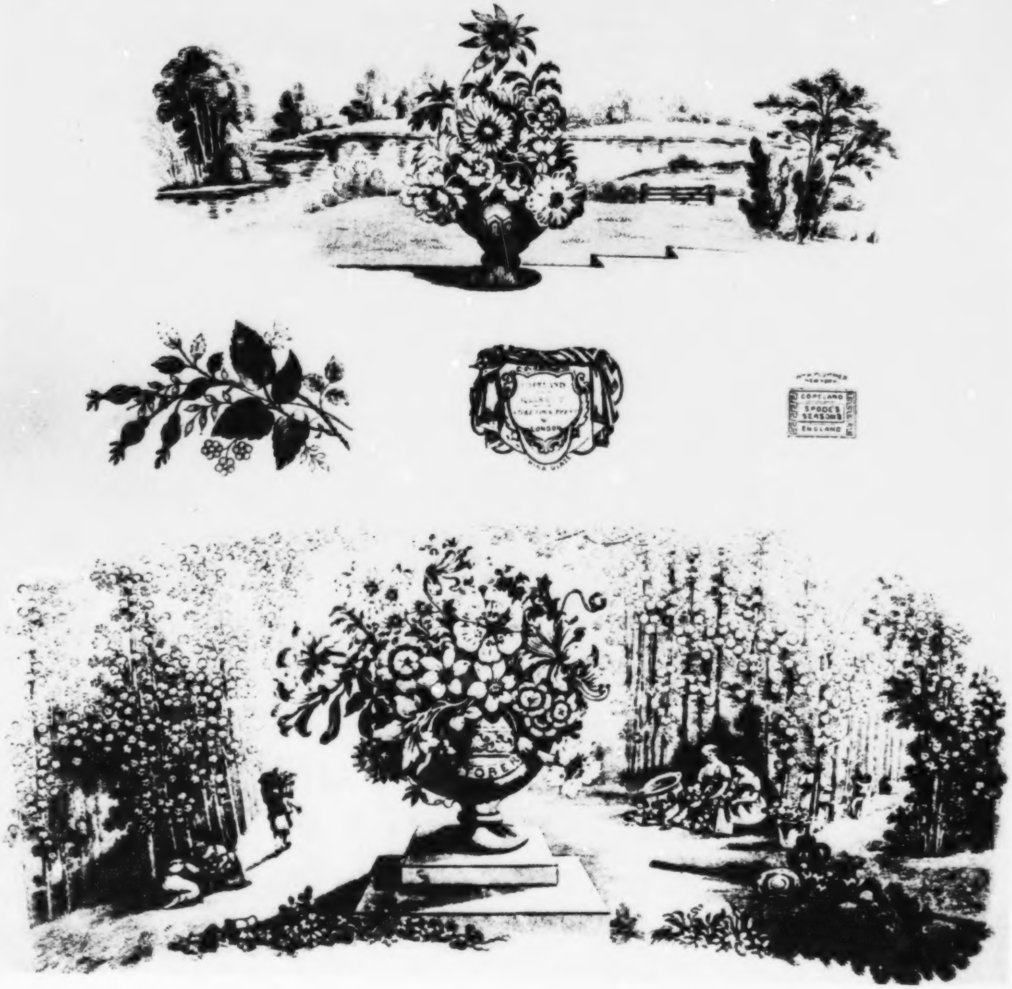


209 Seasons: top left, unidentified scene/July; second from top, Italian Garden, second from bottom, floral arrangement; bottom, unidentified.



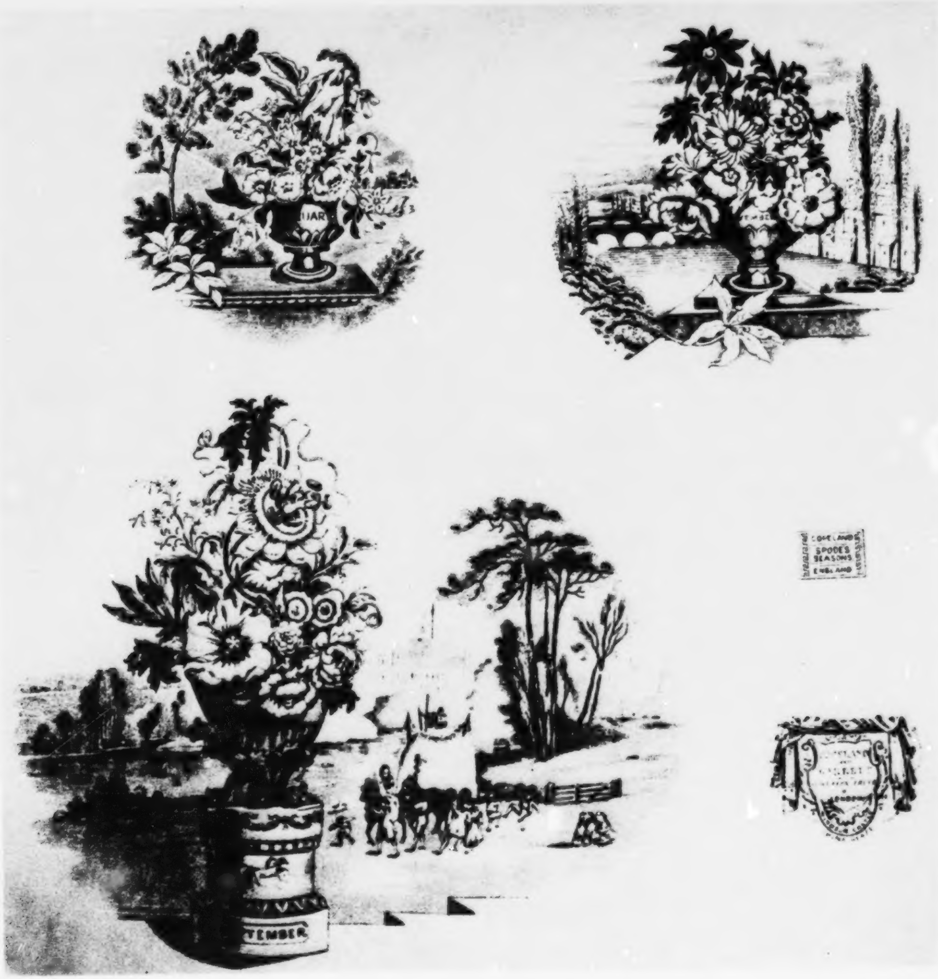
210 Seasons: top left, unidentified scene; top right, Italian Garden; bottom, Italian Garden/Summer.


COPELAND
SPODE'S
SEASONS
ENGLAND
COPELAND
AND
GARRETT
STOKE UPON TRENT
LONDON
ITALIAN GARDEN
CHINA GLAZE

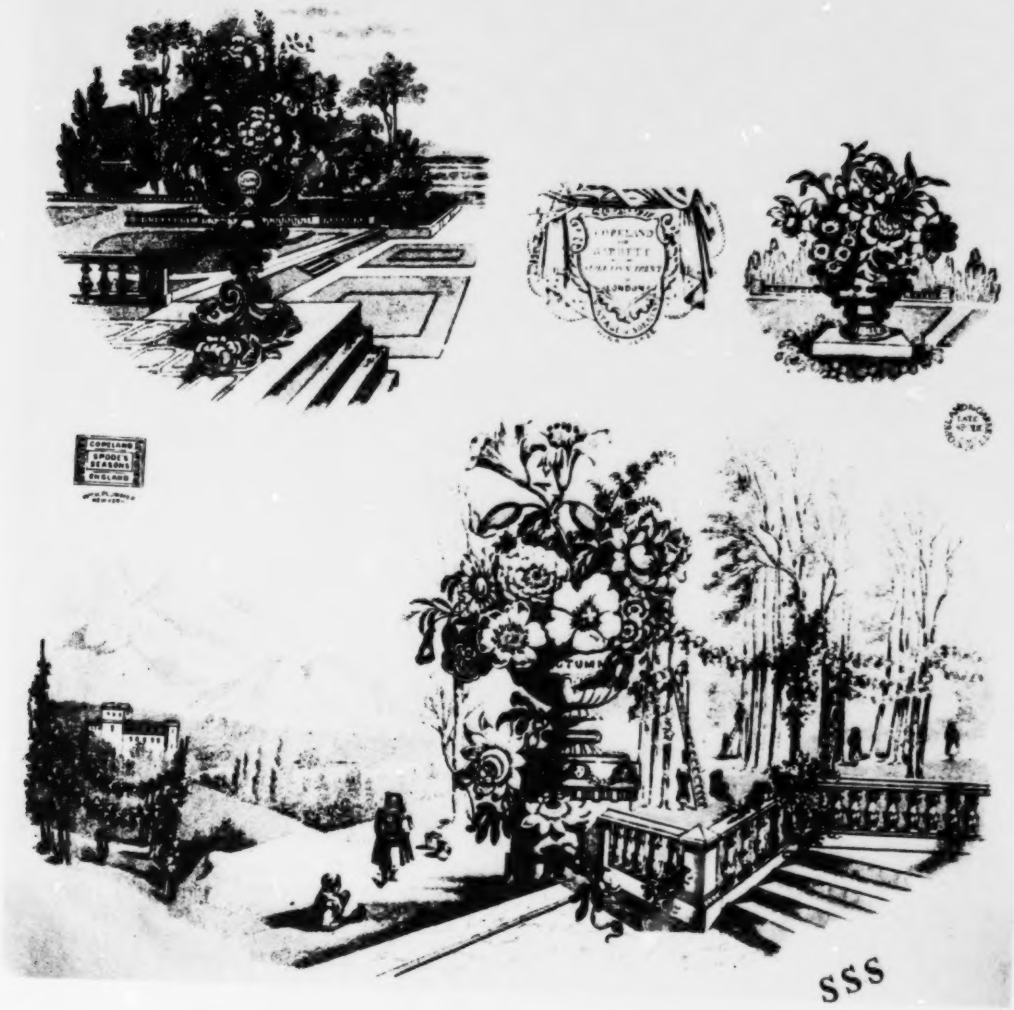

COPELAND
LONDON
COPELAND
SPODE'S SEASONS
ENGLAND

211 Seasons: top, unidentified scene; centre, floral spray; bottom, unidentified scene/October.

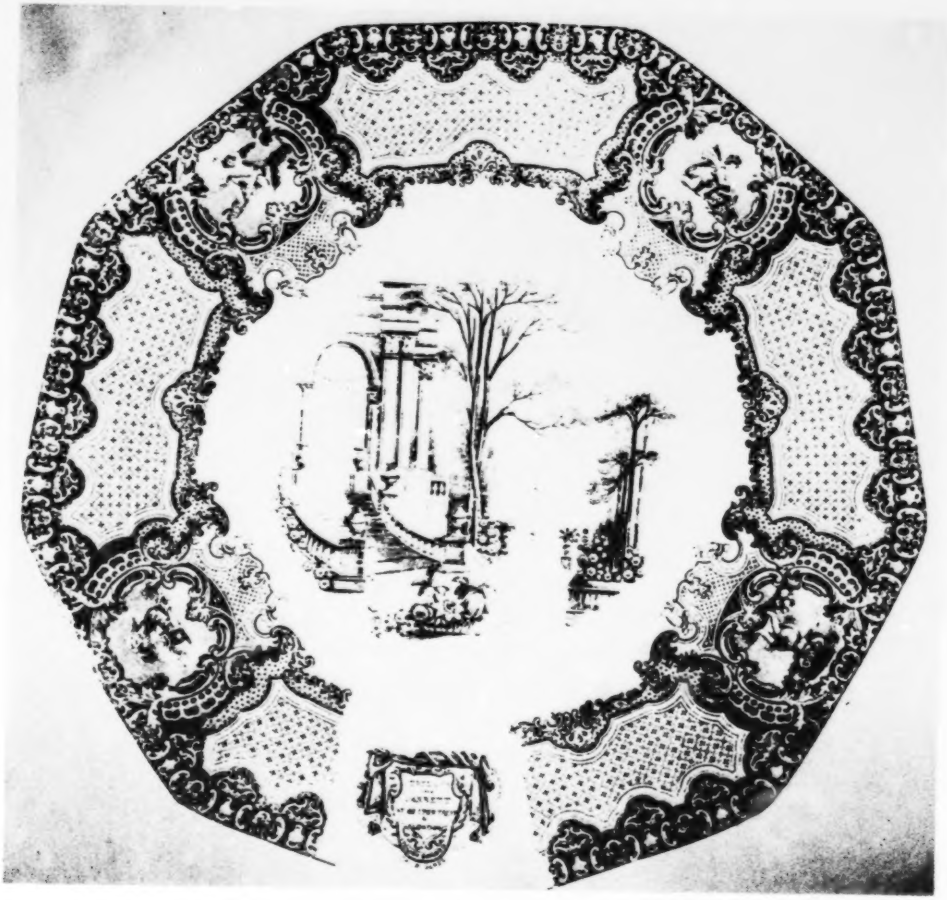
212 Seasons: top left, unidentified scene / January; top right, unidentified scene / November; bottom, Windsor Castle / September.


JAN
TEMBER
COPELAND
SPODE'S
SEASONS
ENGLAND

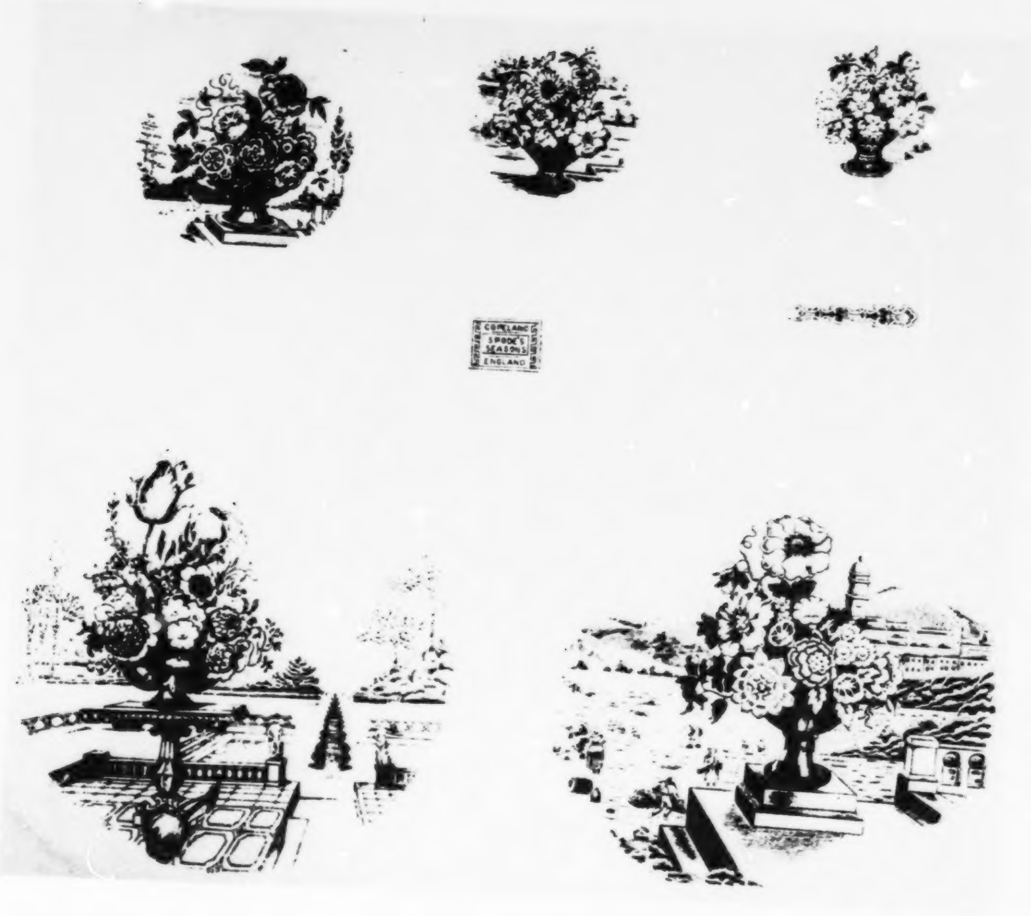
213 Seasons: top left, Italian Garden/June; top right, Italian Garden; bottom, Vintage of Sorrento/Autumn.


COPELAND
SPODE'S SEASONS
ENGLAND
COPELAND AND GARRETT
LONDON
SSS

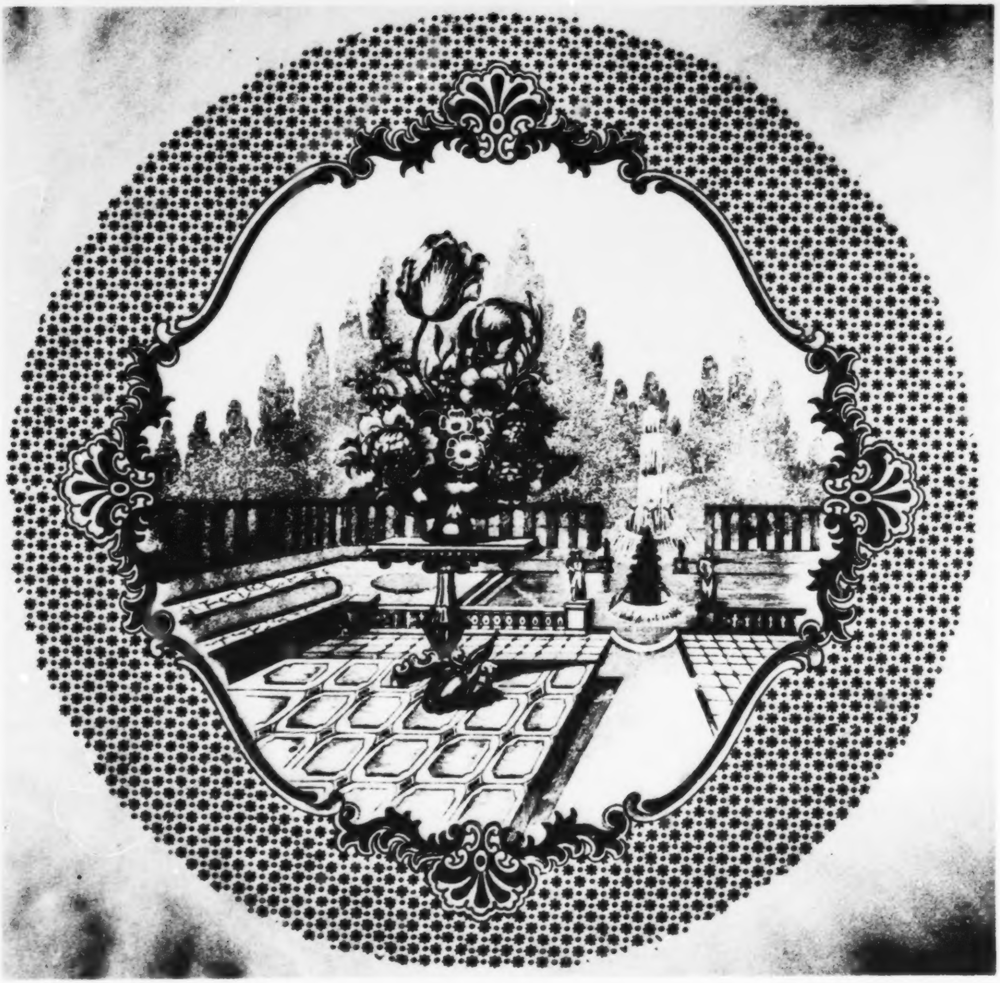
214 Seasons: Italian Garden.



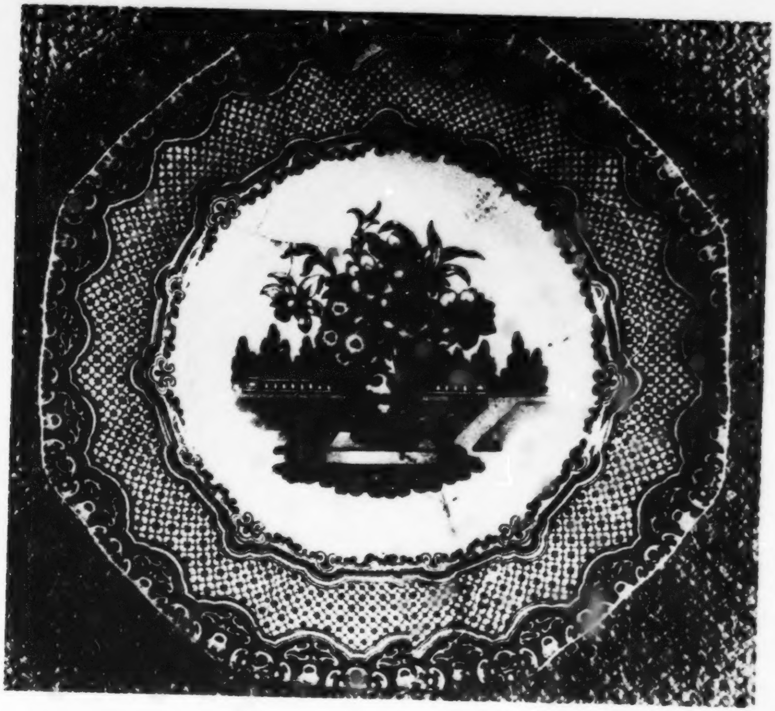
215 Seasons: top three, floral arrangements; centre right, handle decoration; bottom left, Italian Garden; bottom right, unidentified scene.


COPELAND
SPODE'S
SEASONS
ENGLAND

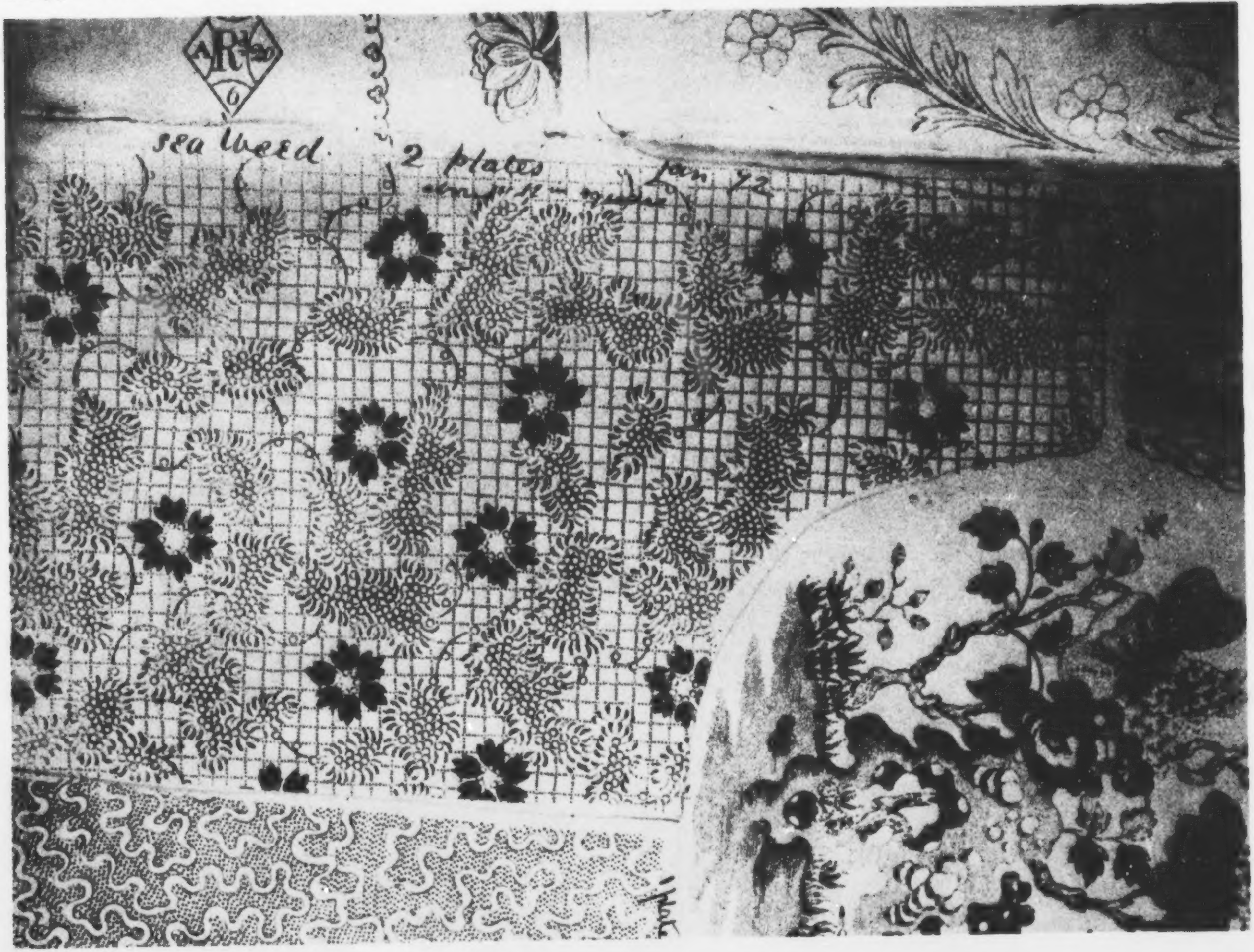
216 **Seasons Star** (ca. 1836–post-1838). Earliest pattern number is B473. It has the same centres as Seasons, but a variation of the Star border. The number "B736" occurs on the copper plate.



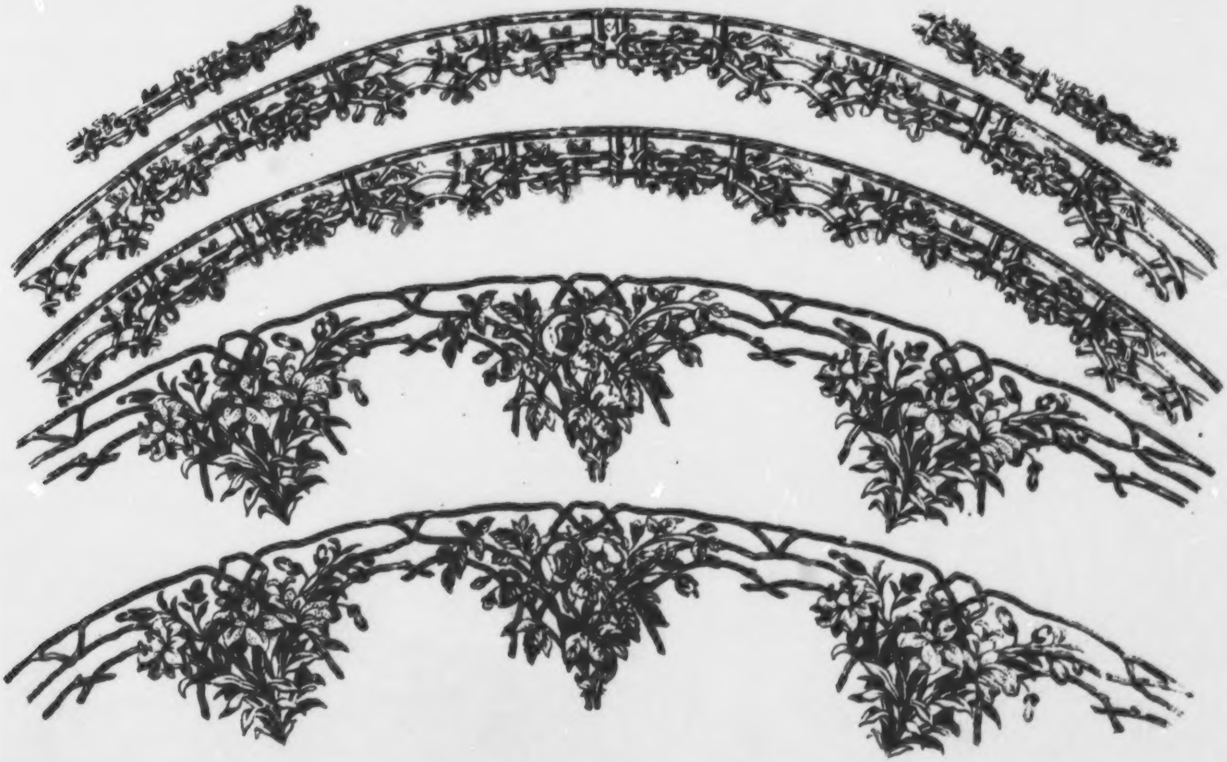
217 **Seasons Variation** (ca. 1835–?). No known name. It uses the same motifs as Seasons excepting the reserves of the four seasons in the border. Excavated examples were made by Copeland and Garrett. (*United States. National Park Service.*)



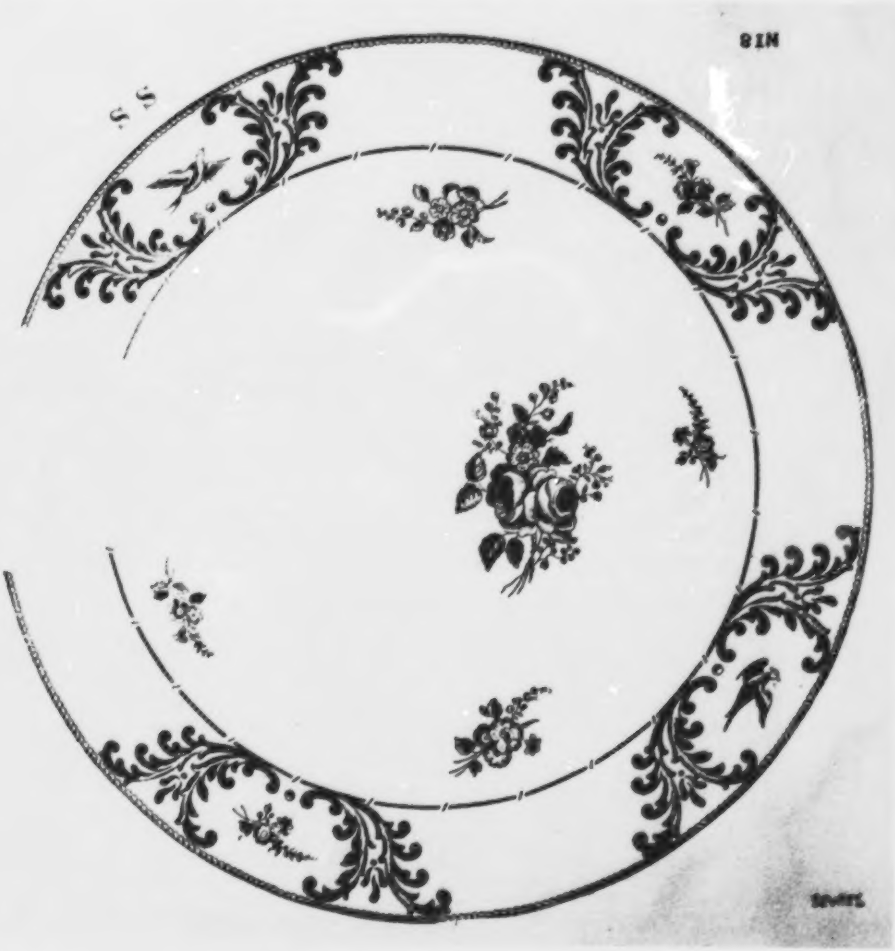
218 **Seaweed** (pre-1847–post-1872). Introductory date not known. Excavated examples were made by Copeland and Garrett. A notation regarding it was made in January 1872 in a factory pattern book. (Illustration from factory pattern book.) The designs at the top, right and bottom are not part of the pattern.



219 **7663** (ca. 1842–post-1847). No pattern name has yet been found. "7663" refers to the earliest pattern number. It is illustrated only in the china pattern book and has been found only on bone china. The narrow borders are the same as those on Statice. It was given another number, 8042, about 1815. Excavated examples were made by W.T. Copeland.

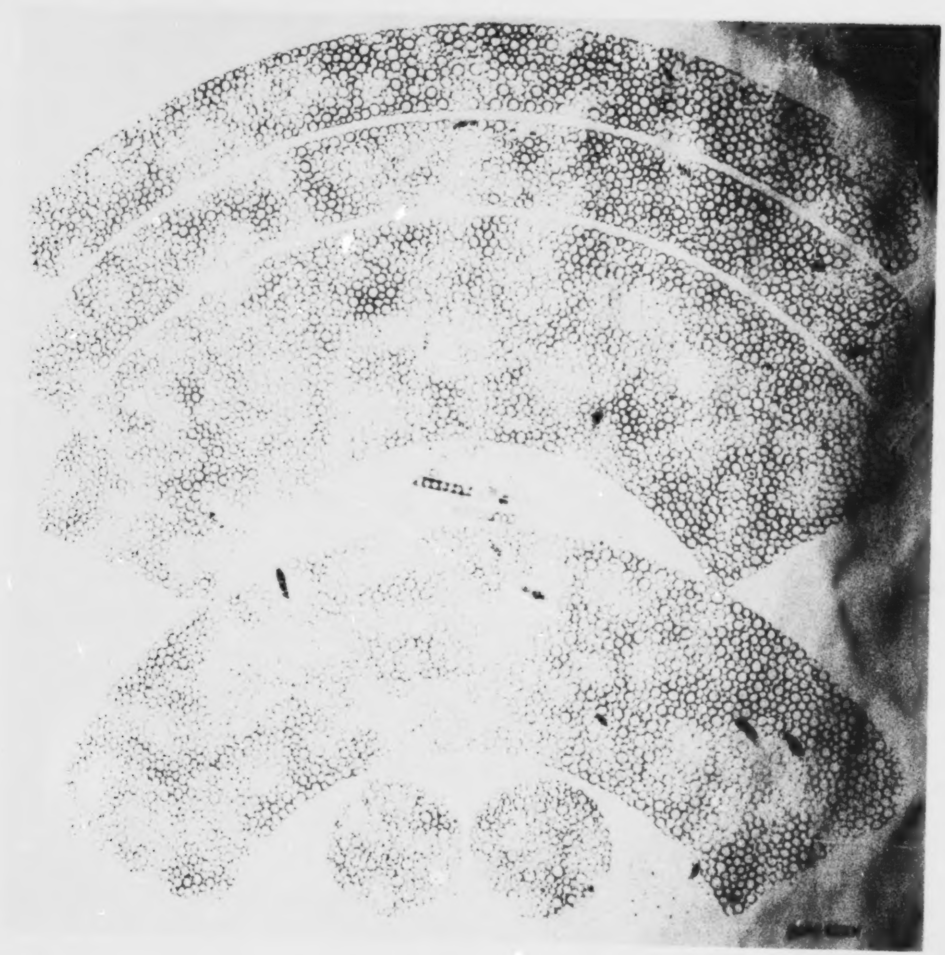


220 **Sevres**. Manufacturing dates not known. Examples have been retrieved from sites with a date range from 1824 to 1860. Its centre designs are the same as those on Rose and Sprigs.

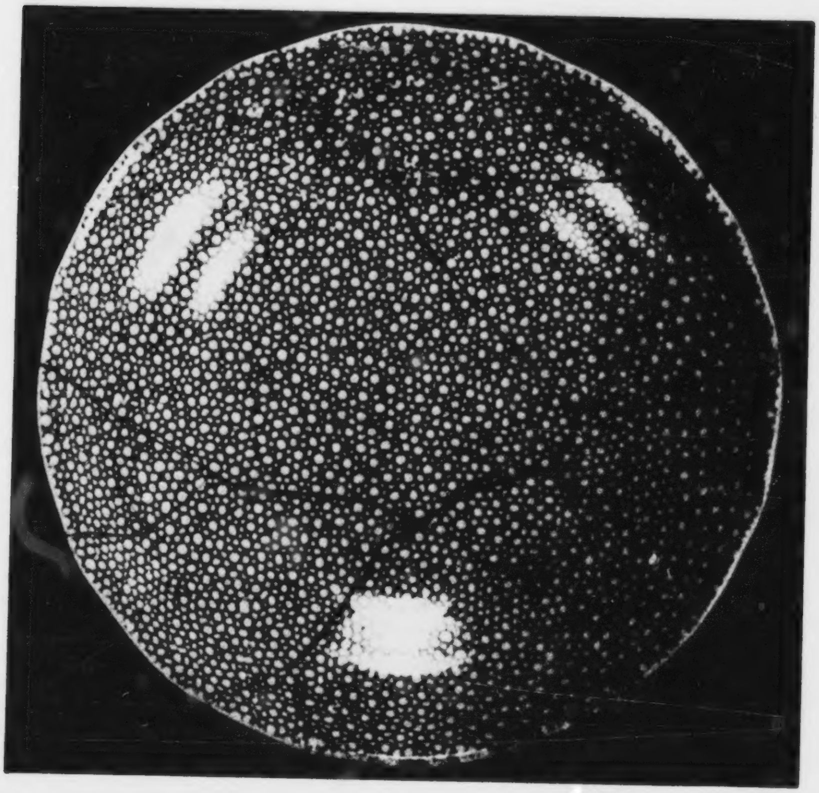


221–222 **Shagreen** (ca. 1834–20th century). Earliest pattern number is B436. Excavated examples were made by Copeland and Garrett. Its 20th-century name is "Broth."

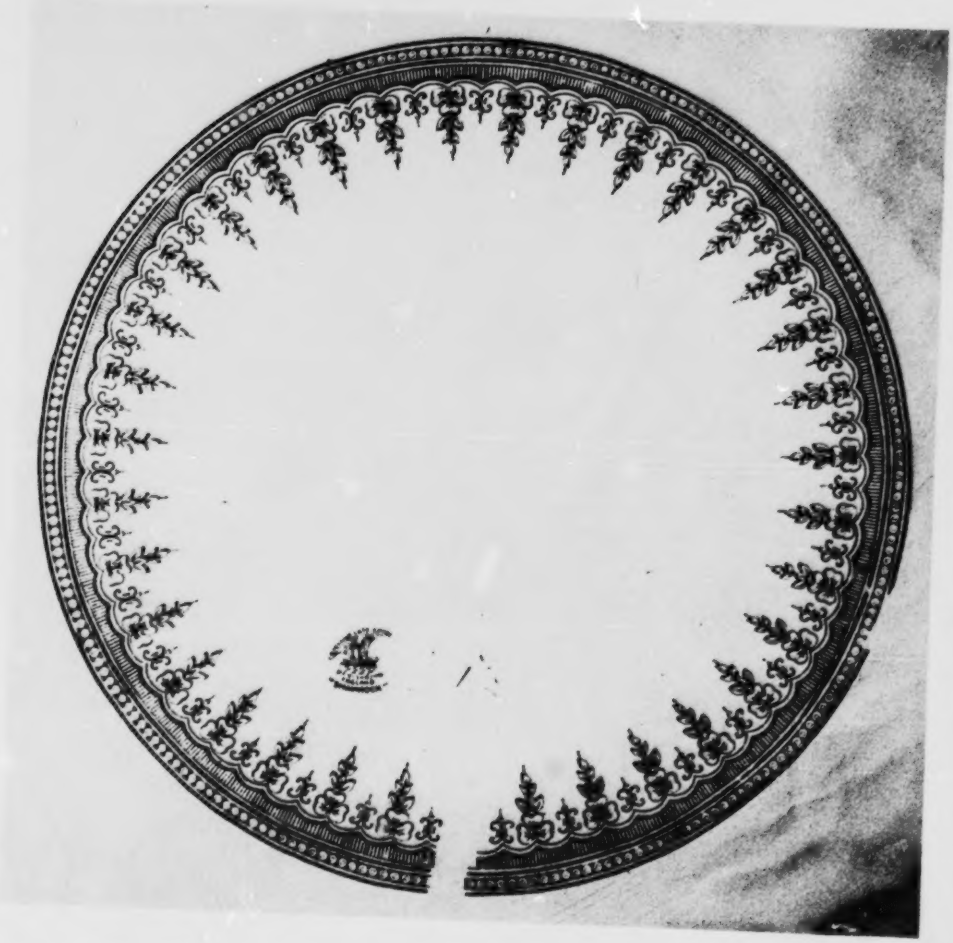
221 Shagreen. The copper plate is badly worn.



222 Saucer with sheet version of Shagreen. (*United States. National Park Service.*)

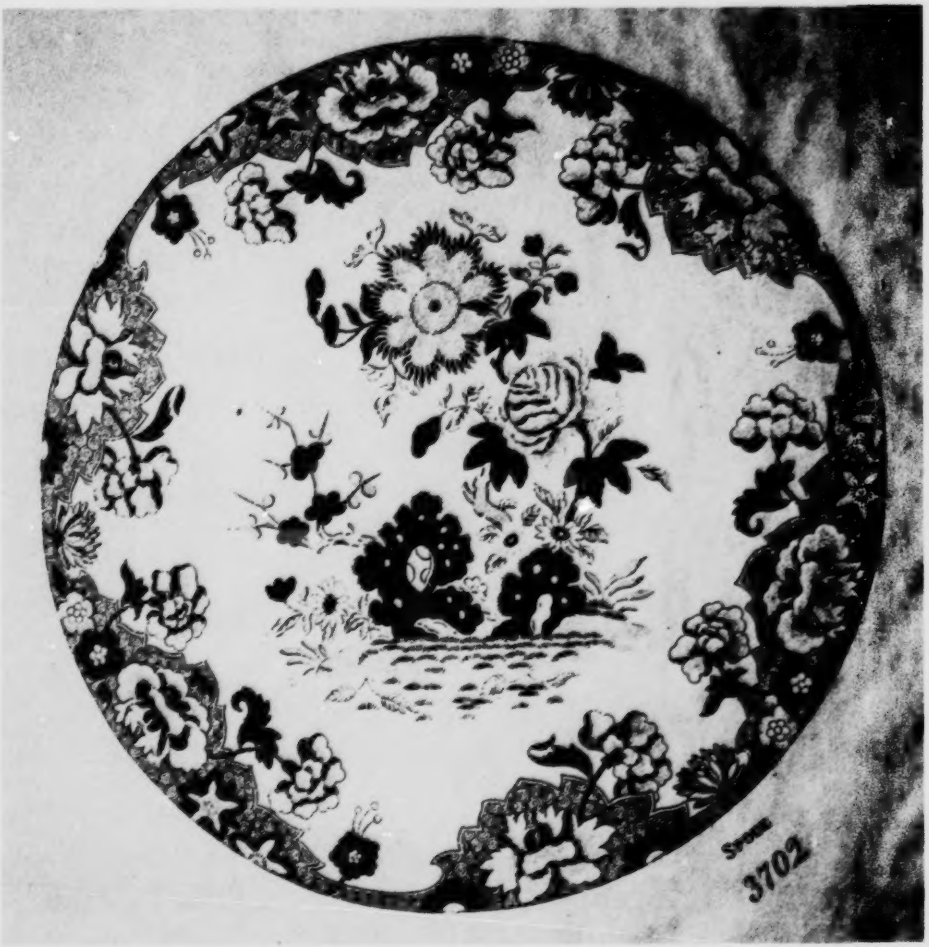


223 **Shamrock** (1861–1910). Registered 17 September 1861. It appears in W.T. Copeland and Sons' 1882 catalogue. A mark used between 1894 and 1910 (Godden 1964: 172) appears on the copper plate.

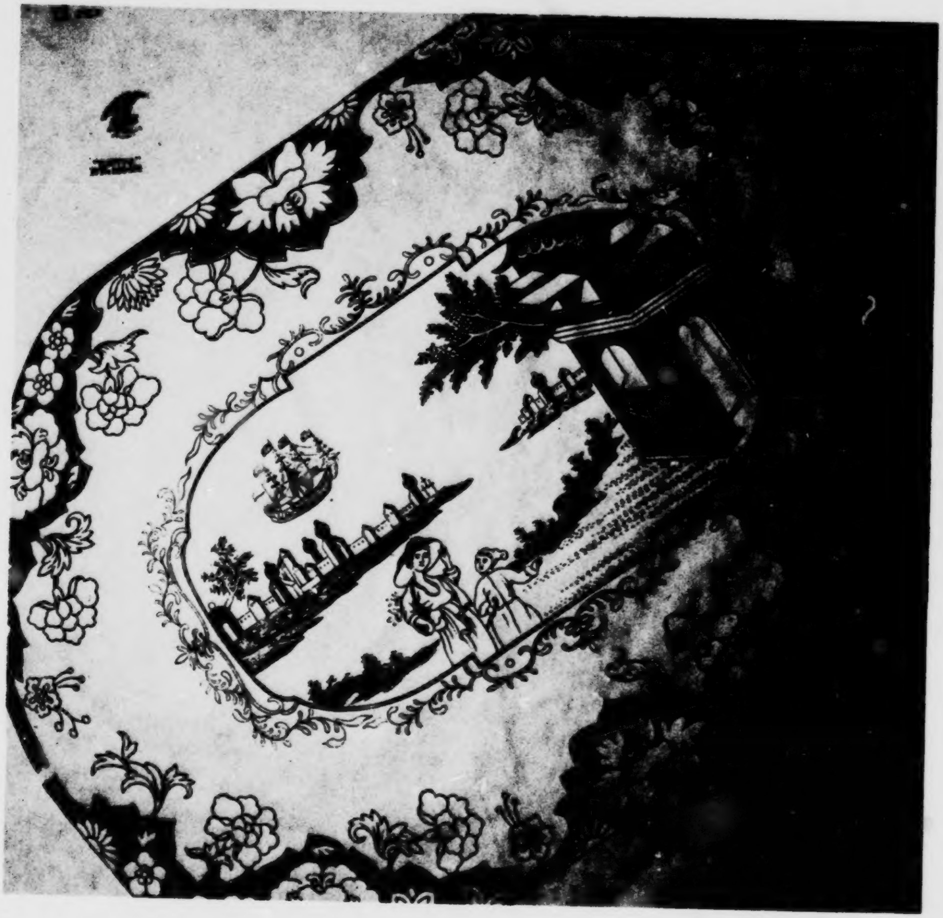


224–225 **Ship Border** (ca. 1820–1910). The border is part of a Spode pattern that was used over many years. Earliest pattern number is 3025. It was registered in 1884 and, under the name "Bertha," in 1894. A mark used between 1894 and 1910 (Godden 1964: 172) appears on one of the copper plates in conjunction with the 1884 registration number. It is possible that this mark was introduced earlier than has been supposed.

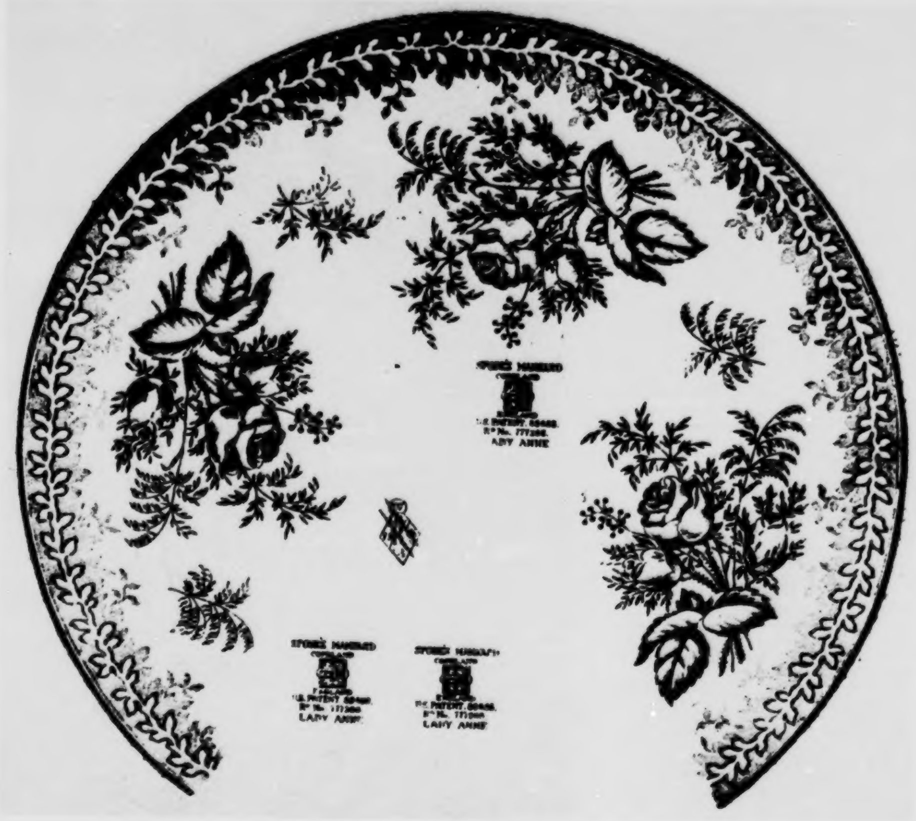
224 Ship border, Star centre.



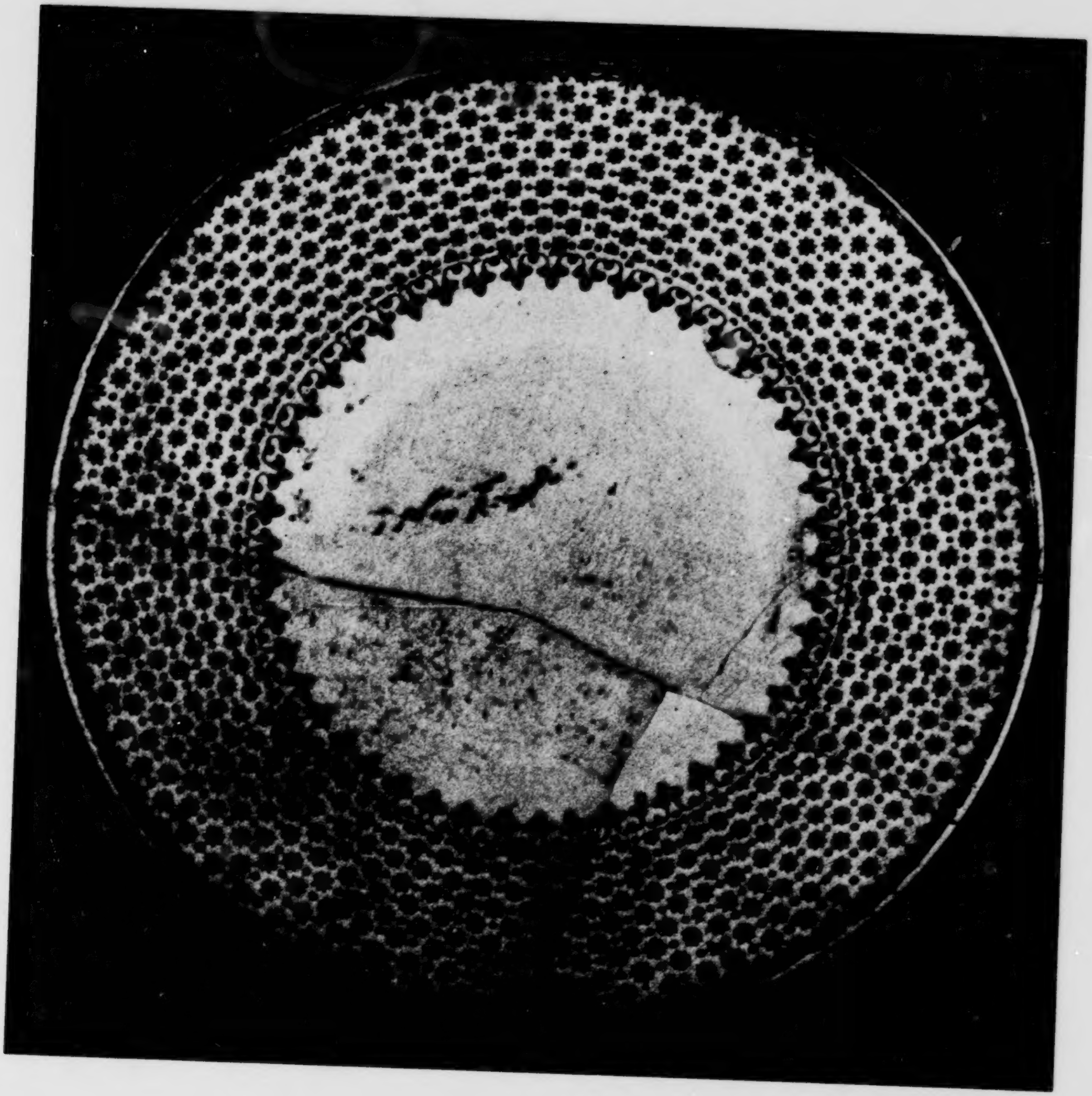
225 Ship border, Bertha centre.



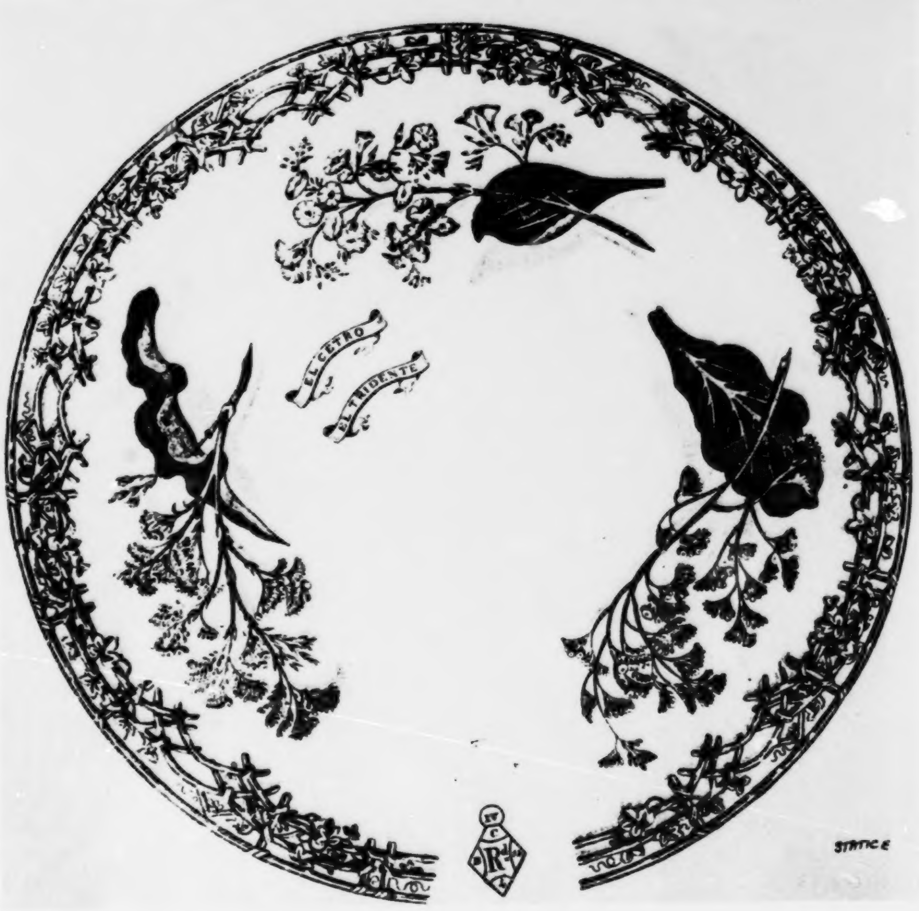
226 **Souvenir** (1861–20th century). Registered 18 October 1861. It appears in W.T. Copeland and Sons' 1882 catalogue and seems to have been reserved for toiletware. It was reregistered in the 20th century under the name "Lady Anne."


LADY ANNE
LADY ANNE
LADY ANNE

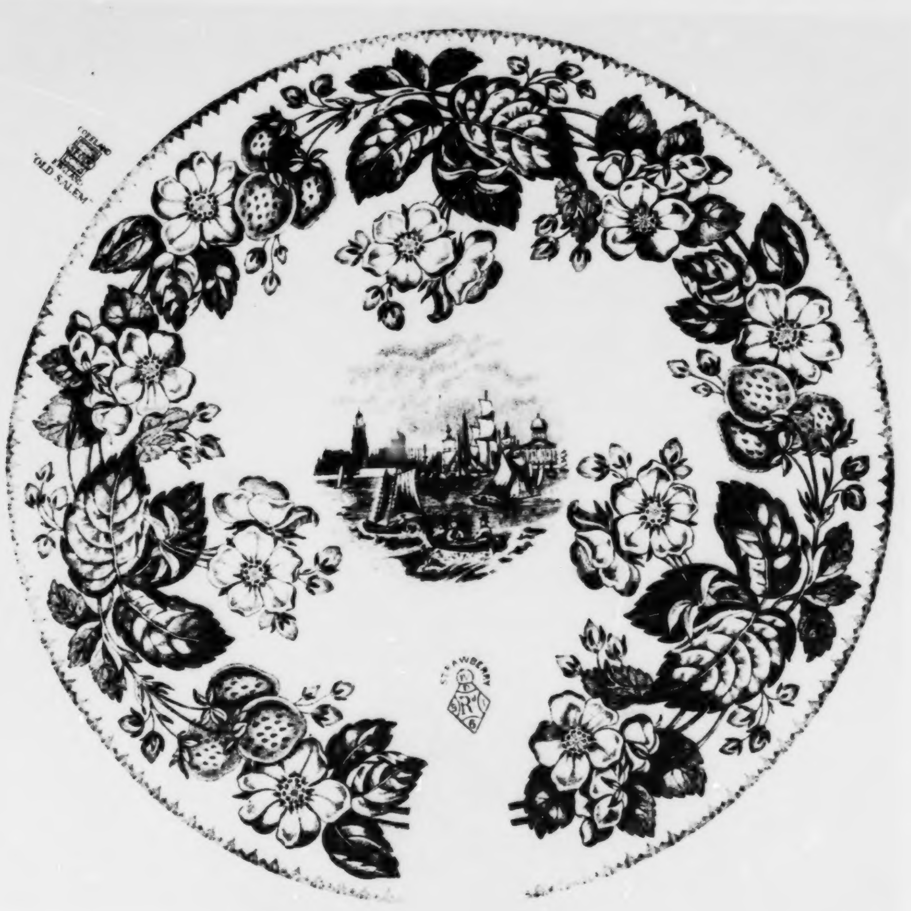
227 **Star** (pre-1867–?). Introductory date not known. Excavated examples were made by W.T. Copeland. The Star border with different beads was used with the centre designs from Seasons to form Seasons Star. (*Photo by G. Taudien.*)



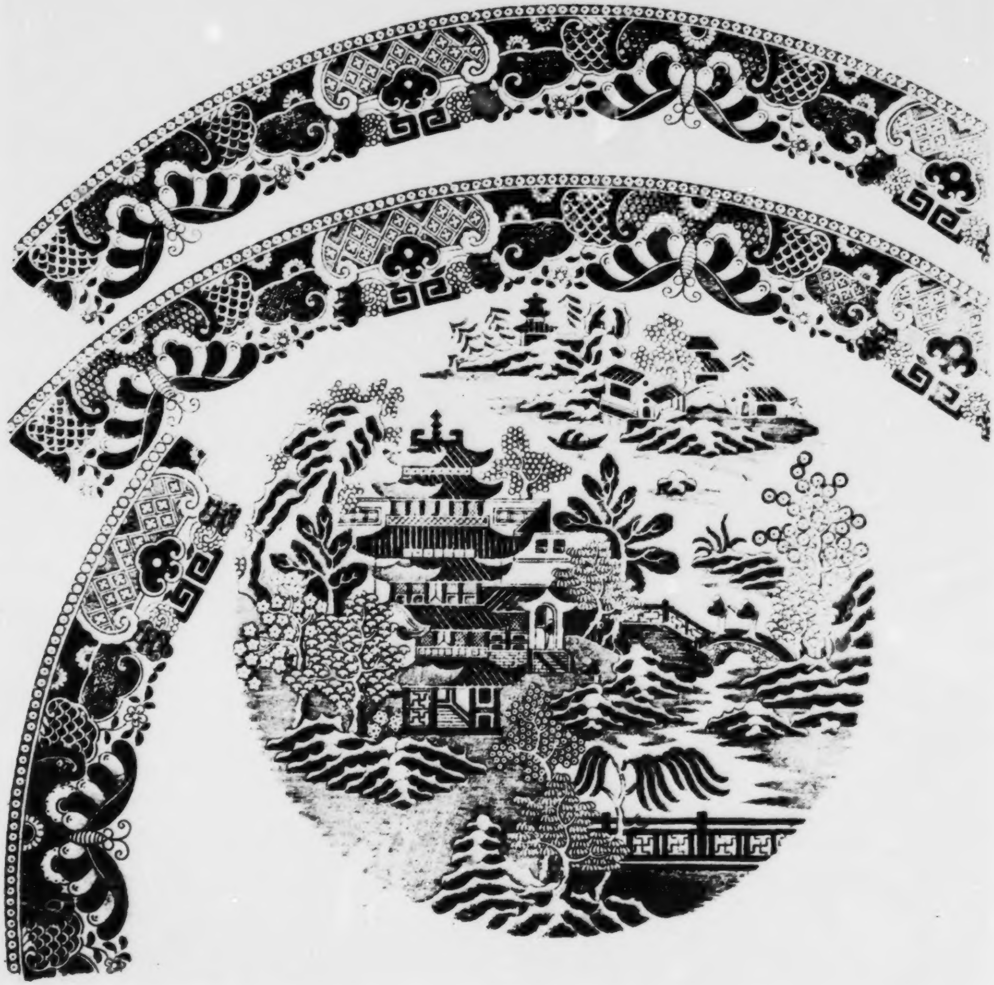
228 **Statice** (1844–?). Registered 14 October 1844. The border design is also used on pattern 7663.


EL CETRO
EL TRIDENTE
Rd
STATICE

229 **Strawberry** (1825–20th century). Registered 1 October 1852. Excavated examples were made by W.T. Copeland and/or W.T. Copeland and Sons. It appears in W.T. Copeland and Sons' 1882 catalogue. Originally it had no centre design, but in the 20th century a scenic centre was added and the name changed to Old Salem.

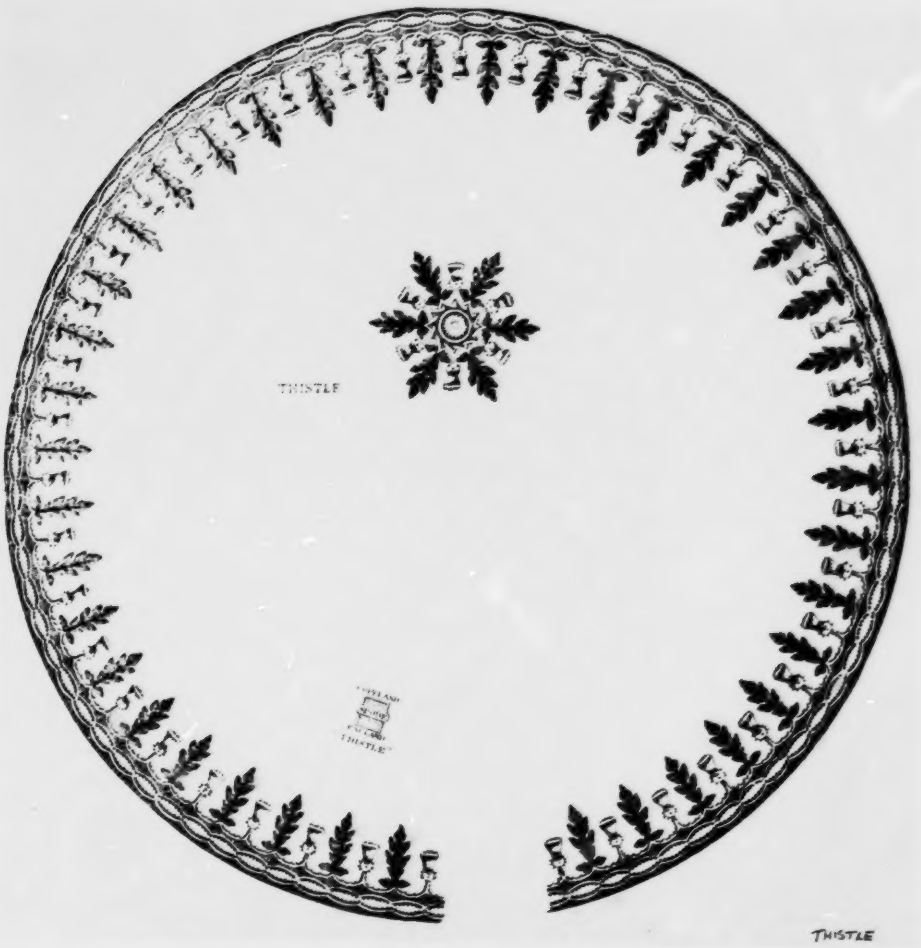

COPELAND
"OLD SALEM"
STRAWBERRY
Rd

230 **Temple** (ca. 1814–?). Introduced circa 1814 (Whiter 1970: 150). Excavated examples were made by Spode. It is very similar to the popular Broseley.

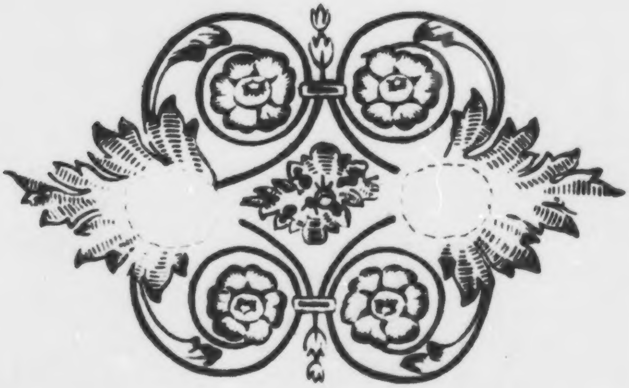


231–232 **Thistle** (ca. 1869–20th century). Earliest pattern number is D6426. It appears in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark appears on the copper plate.

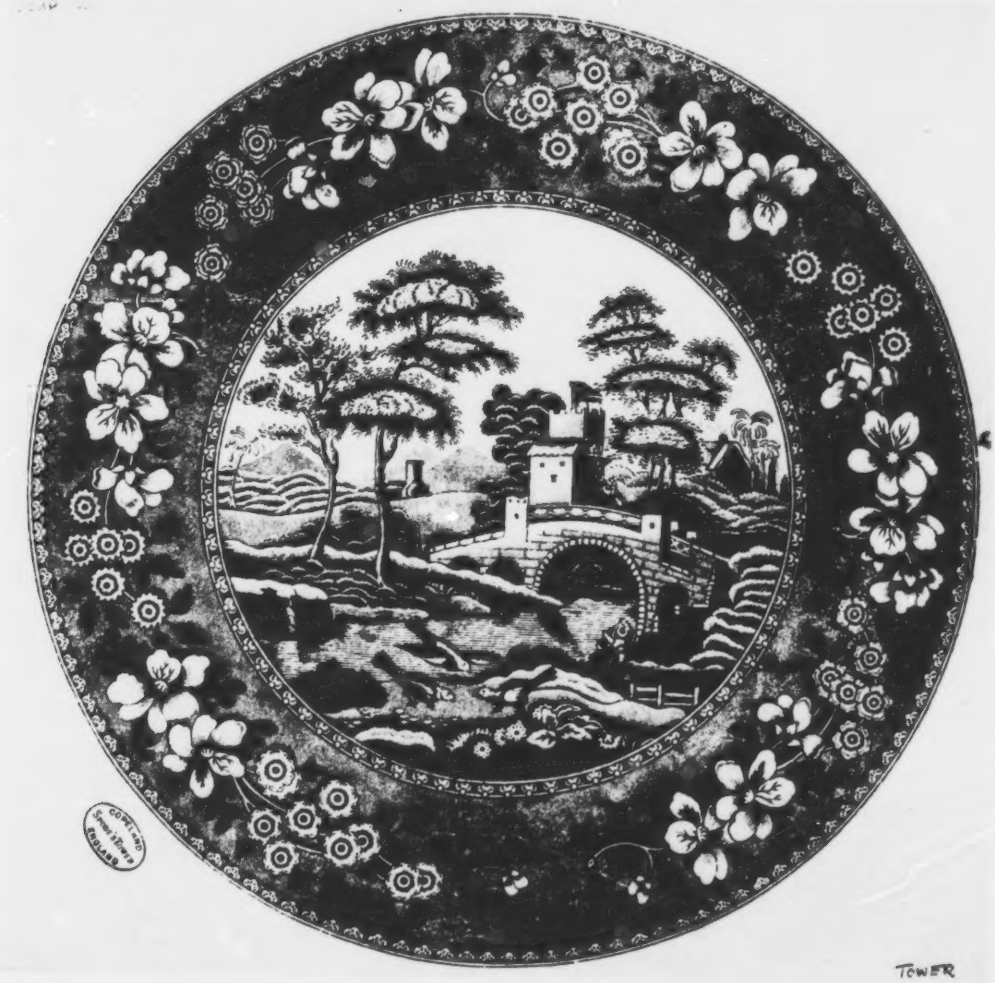
231 Thistle.


THISTLE
COPELAND
THISTLE
THISTLE

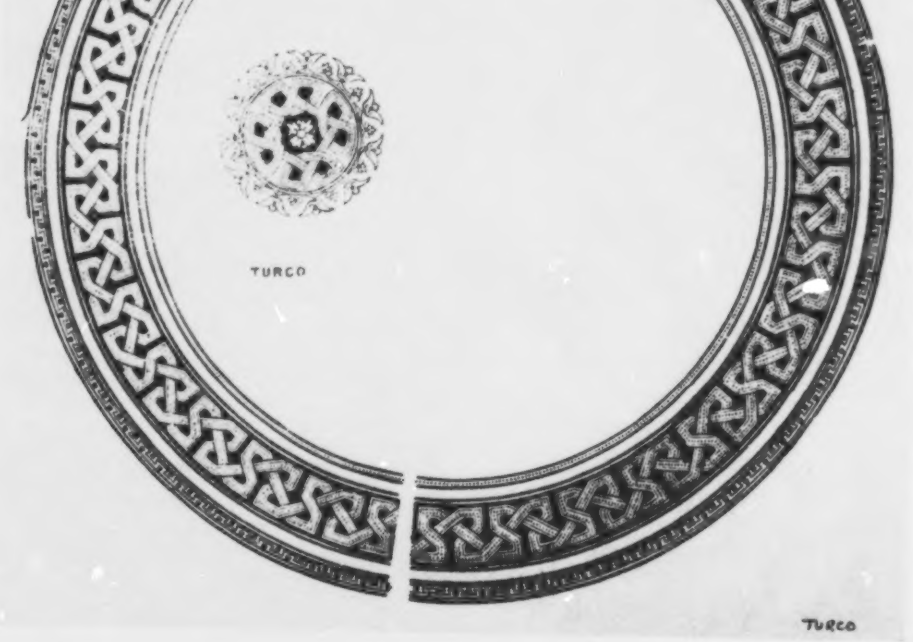
232 Thistle. This design is found superimposed on moulded relief around handle terminals and on flanged handles. It is also used with Coronal and probably with other patterns as well. (*Drawing by I. Cameron.*)



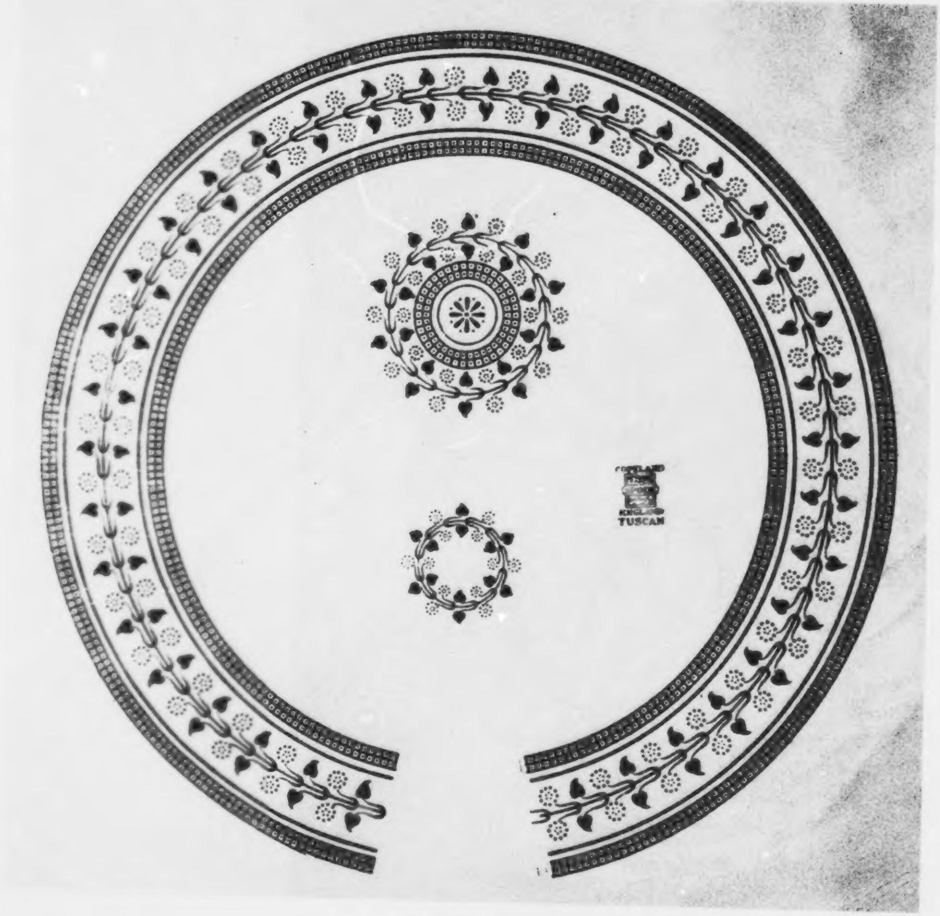
233 **Tower** (ca. 1819–present). Earliest pattern number for the border, which is the same as the Milkmaid border, is 3166. Excavated examples were made by Copeland and Garrett. It is still manufactured by Spode Limited.


COPELAND
SPODE'S TOWER
ENGLAND
TOWER

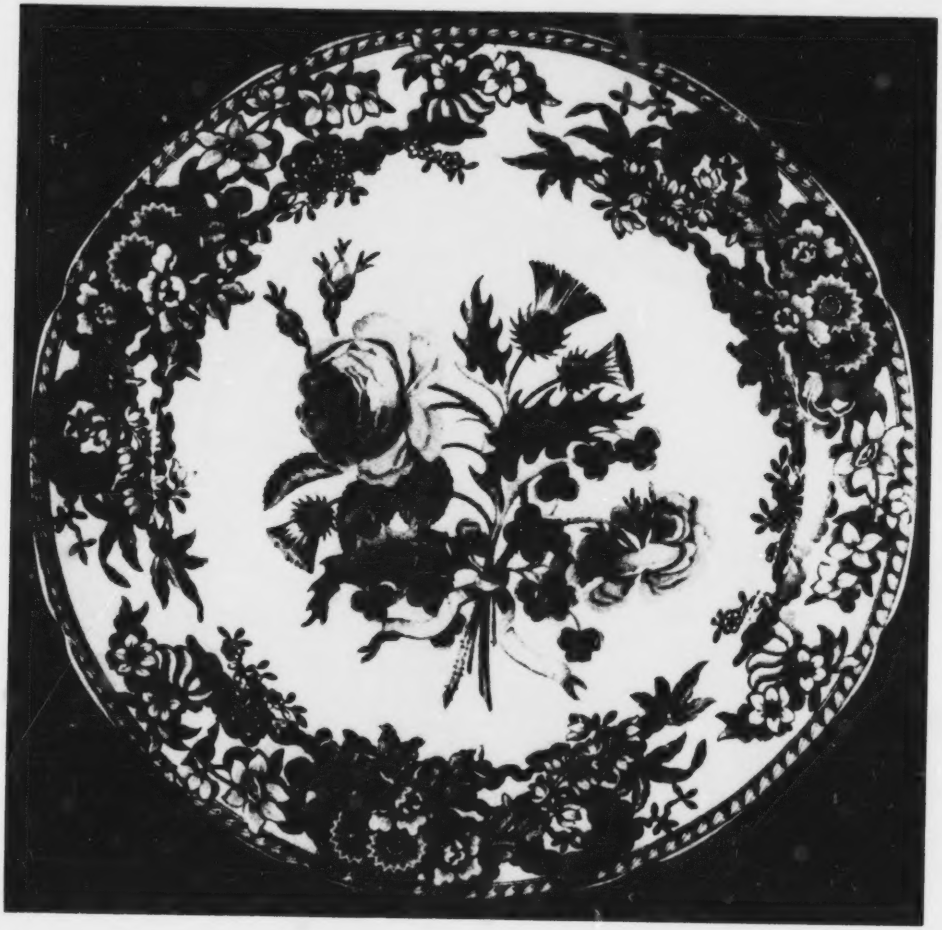
234 **Turco** (1865–post-1882). Earliest pattern number is D4365. It appears in W.T. Copeland and Sons' 1882 catalogue.



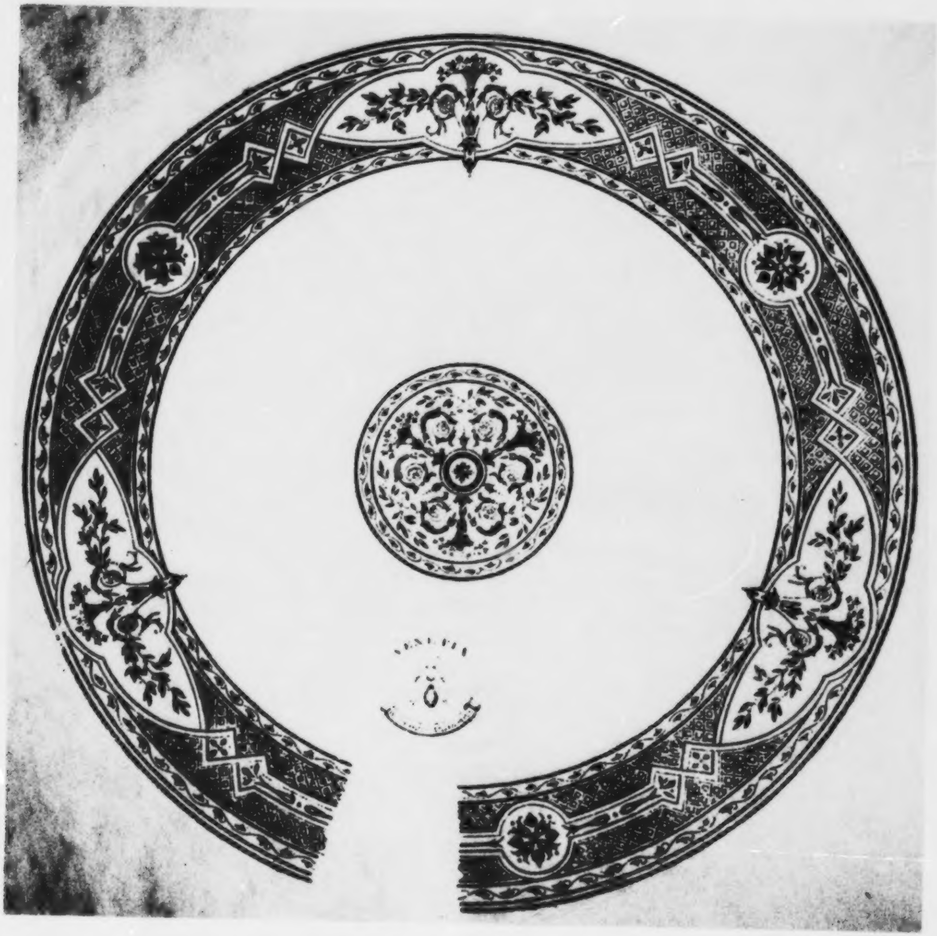
235 **Tuscan** (1852–20th century). Registered 14 June 1852. It appears in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark occurs on the copper plate.


COPELAND
ENGLAND
TUSCAN

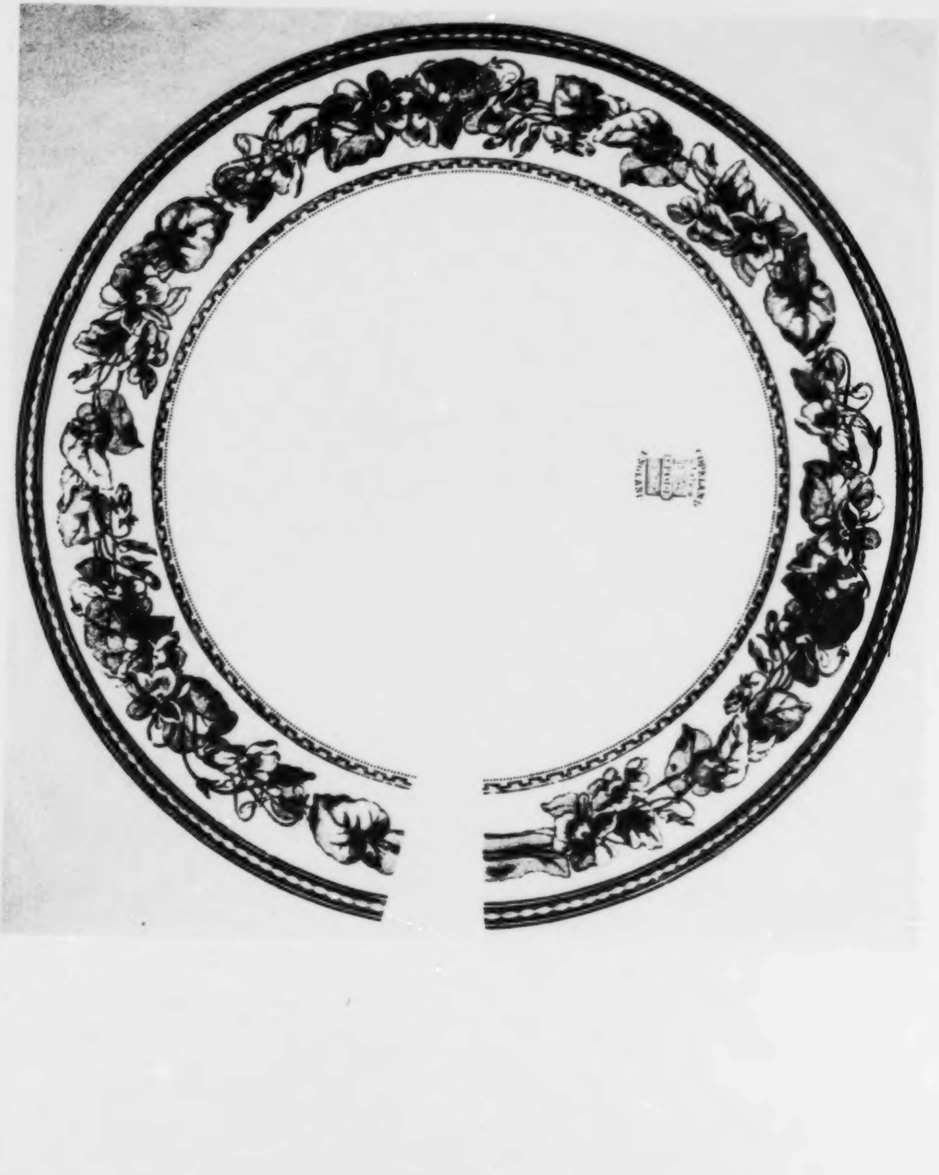
236 **Union** (ca. 1822–47). Earliest pattern number is 3839. Excavated examples were made by Copeland and Garrett. Its border is the same as that on Spode's Girl at Well. About 1825 the central design of Union was redesigned as a border and called Union Wreath (Whiter 1970: 164). For some reason Union later became known as "Union Wreath, Third."



237 **Venetia** (ca. 1870–post-1882). Earliest pattern number is D7724. It appears in W.T. Copeland and Sons' 1882 catalogue. The mark on the copper plate was used between 1867 and 1890 (Godden 1964: 171).

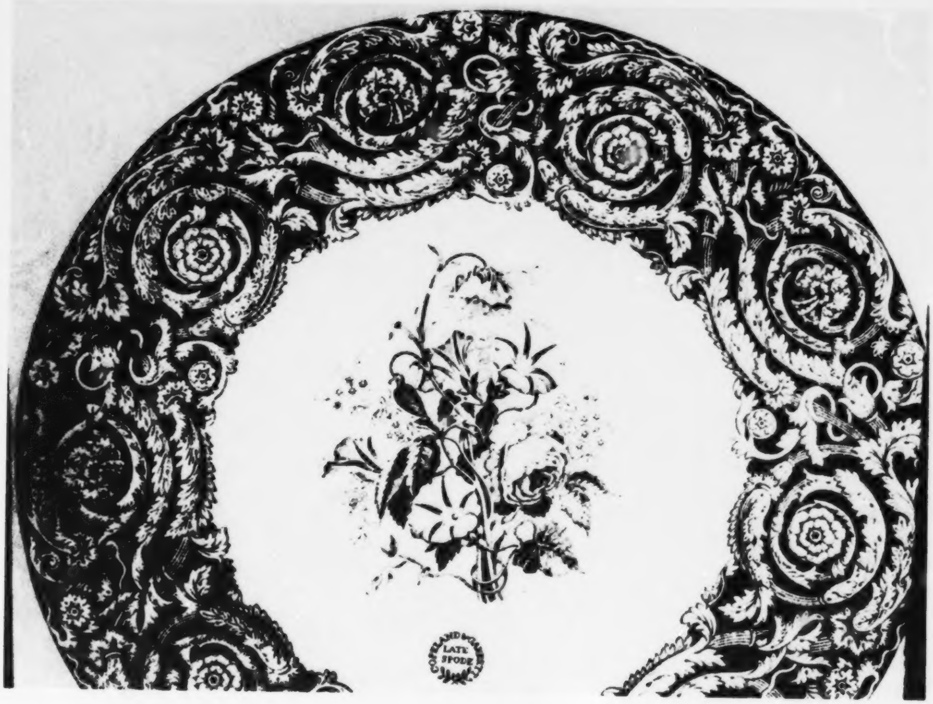


238 **Violet** (pre-1867–20th century). Introductory date not known. Excavated examples were made by W.T. Copeland. It appears in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark occurs on the copper plate.

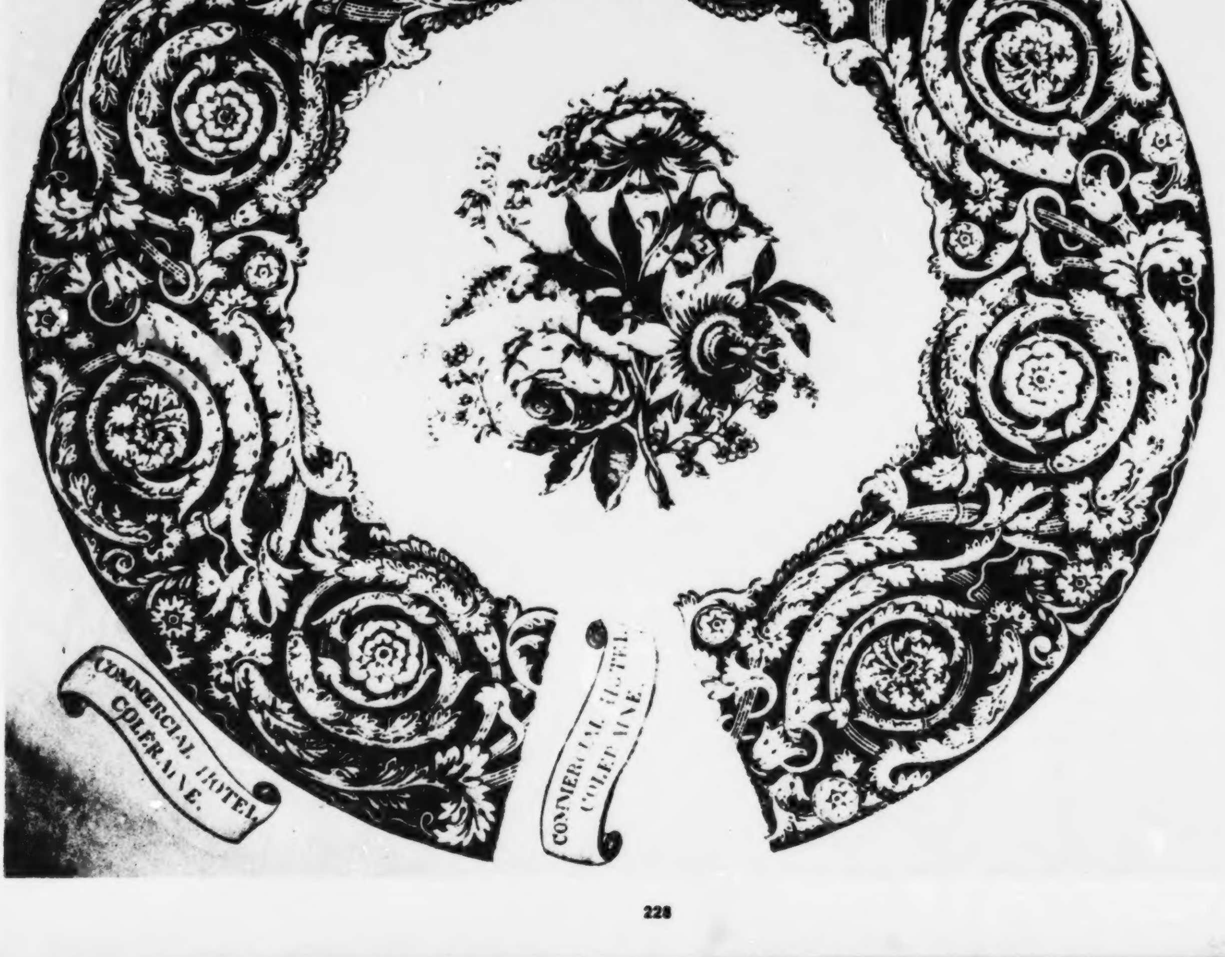


239–240 **Warwick Groups** (pre-1847–20th century). Introductory date not known. Excavated examples were made by Copeland and Garrett. A 20th-century mark occurs on one of the copper plates.

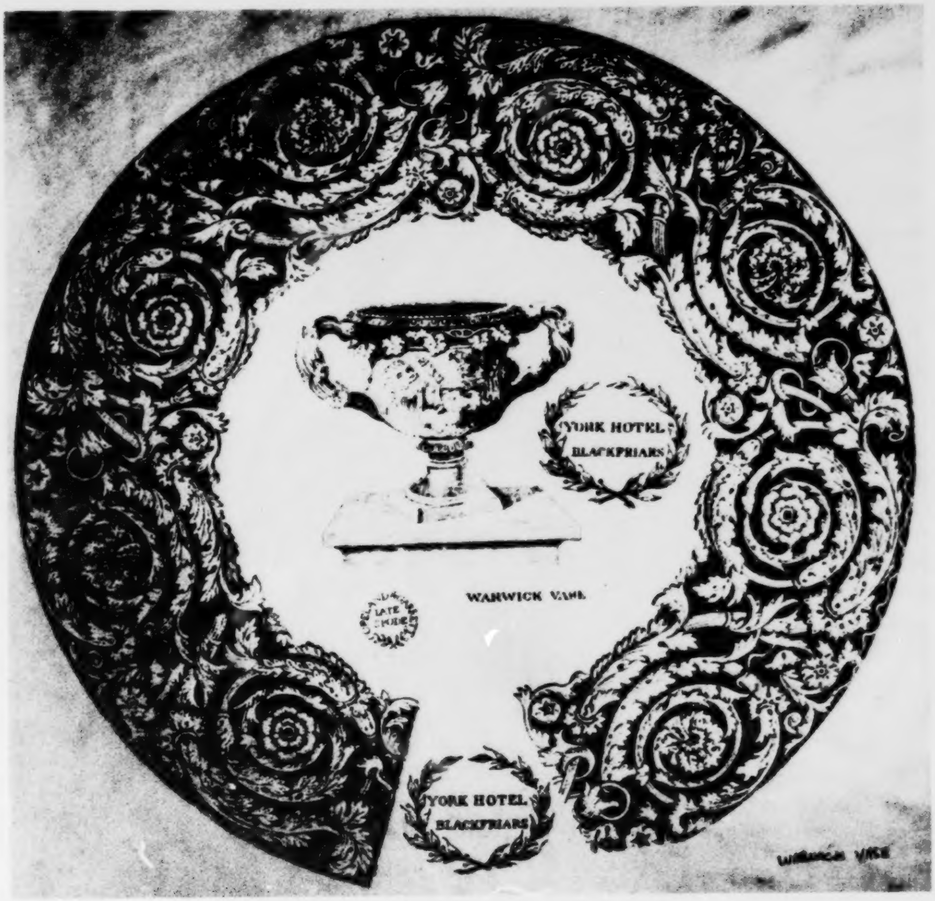
239 Warwick Groups.


COPELAND & GARRETT
LATE
SPODE

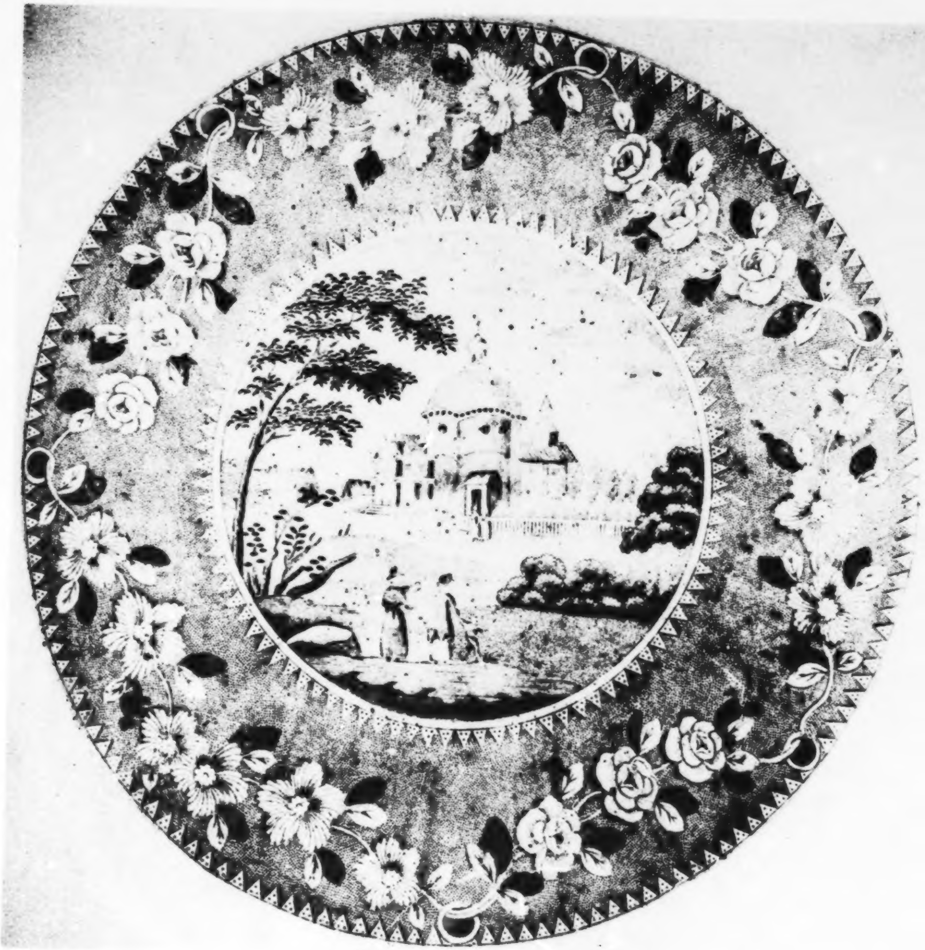
2 240 Warwick Groups.


COMMERCIAL HOTEL
COLERAINE.
COMMERCIAL HOTEL
COLERAINE.

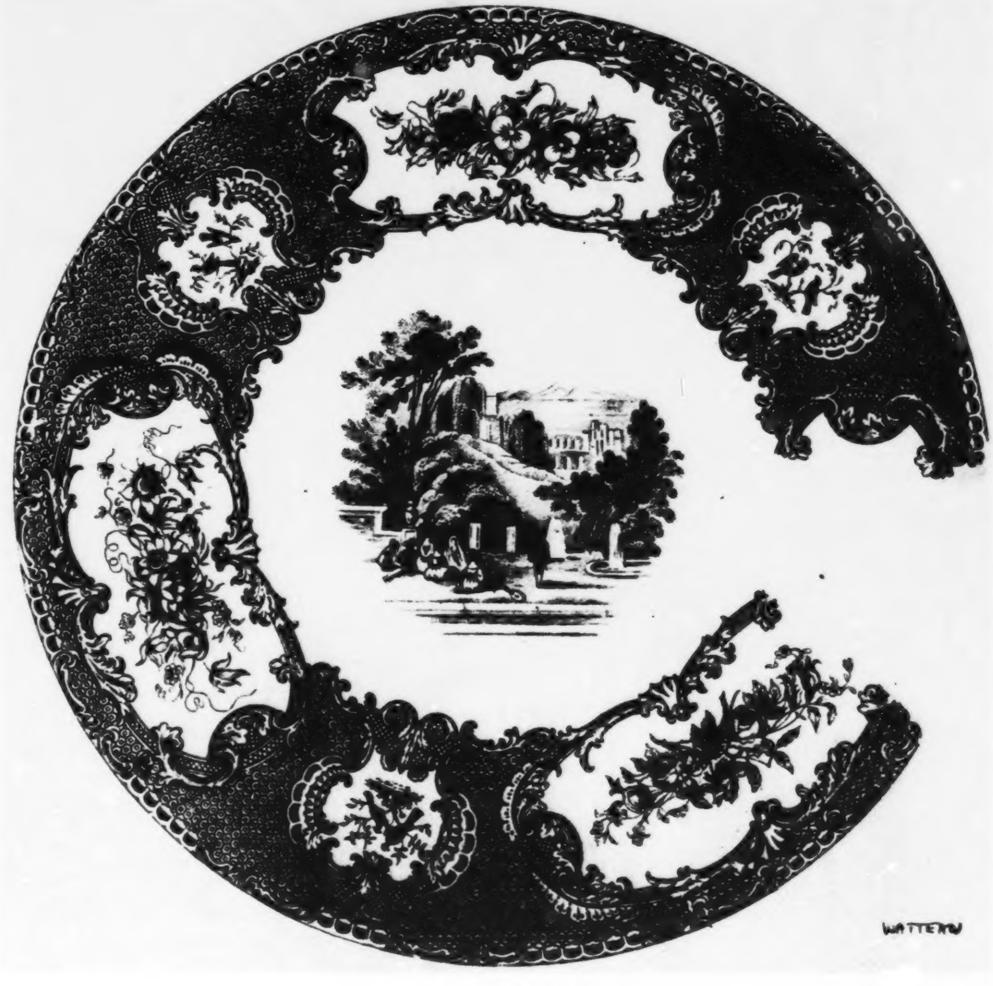
241 Warwick Vase (pre-1847–?). Examples have not been retrieved in excavations but a fragment of border design could belong equally to it or Warwick Groups. It predates Warwick Groups and the latter was made during the Copeland and Garrett period. A marked Copeland and Garrett Warwick Vase dinner plate is illustrated in Whiter (1970: 171).


YORK HOTEL
BLACKFRIARS
WARWICK VASE
LATE SPODE
YORK HOTEL
BLACKFRIARS
Warwick Vase

242 **Waterloo** (ca. 1820–?). Earliest pattern number for border is 3395. Excavated examples were made by Spode, and Copeland and Garrett. Many authors have referred to it as "Italian Church," but according to Robert Copeland, the church represented was the church at Waterloo.

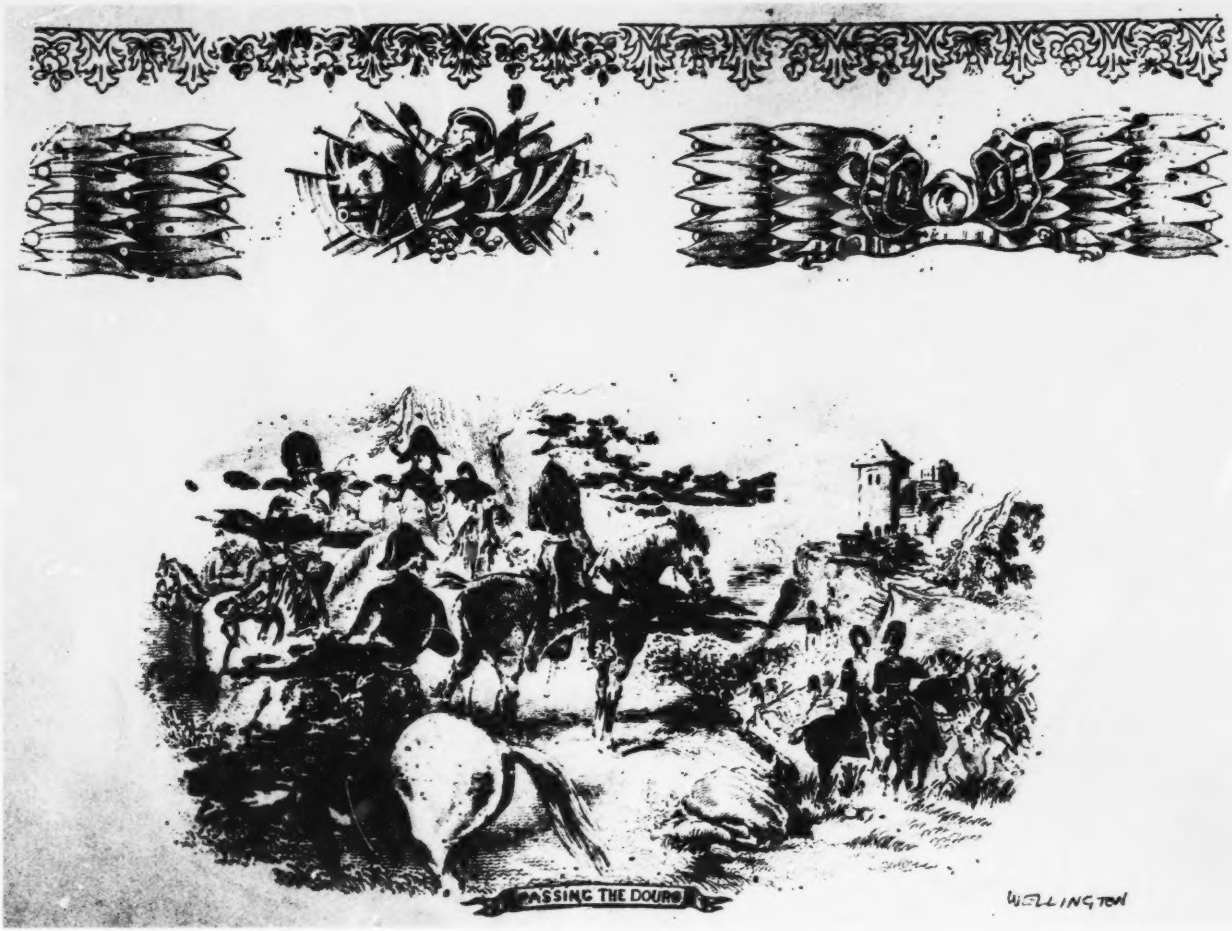


243 **Watteau** (pre-1847–post-1861). Introductory date not known. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It was given D number 2577 about 1861. On bone china it is called "Queen Mary."

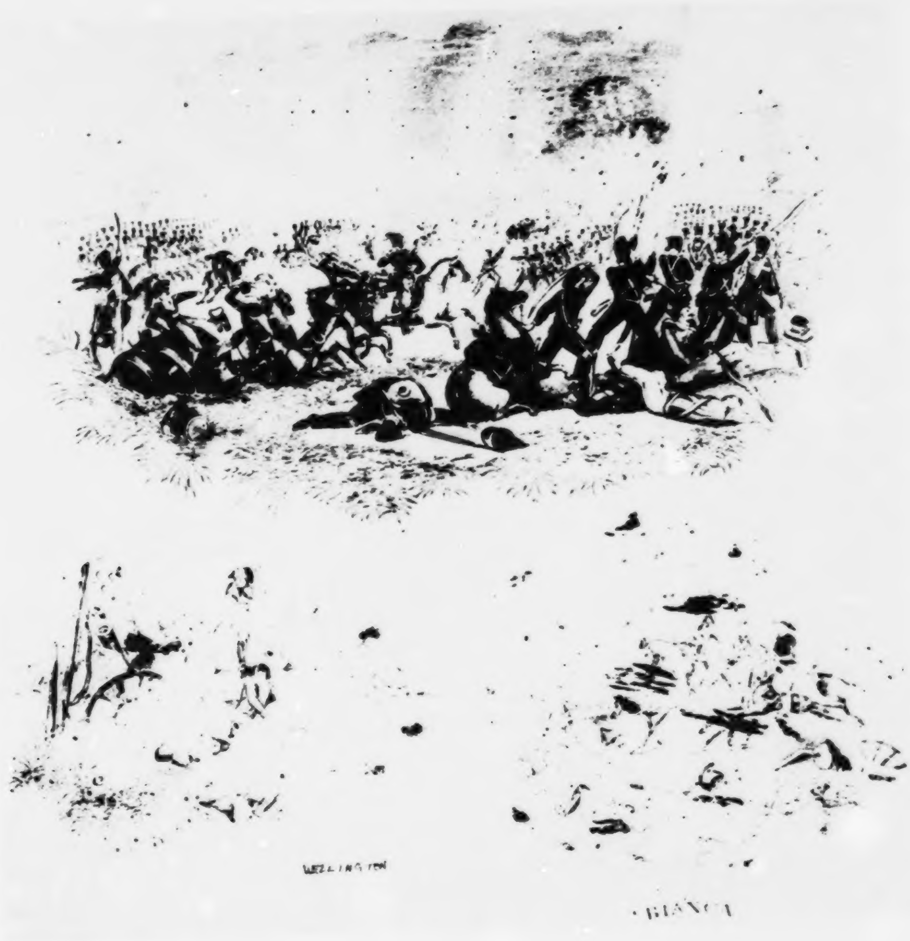


244–246 **Wellington** (ca. 1839–?). Earliest pattern number is B907. It is a series of scenes depicting events in the military career of the Duke of Wellington. A Copeland and Garrett mark appears on one of the copper plates. The copper plates have been engraved on the back with another pattern and this plus wear has caused the obliteration of part of the designs.

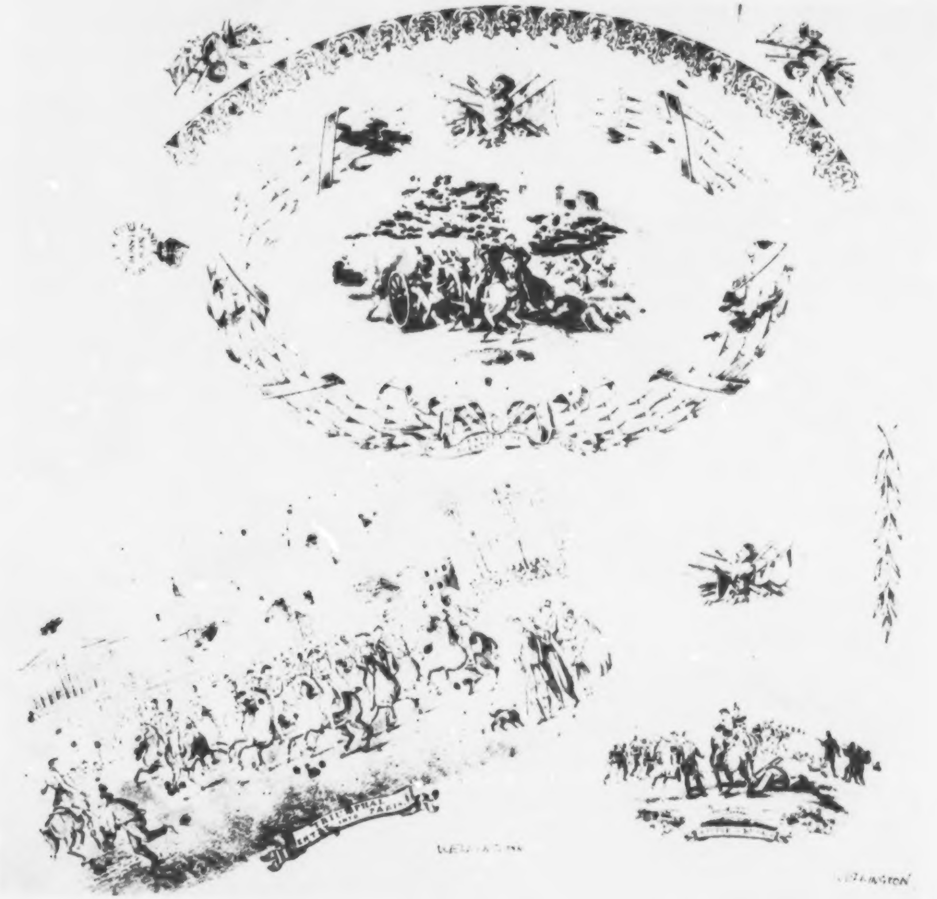
244 Wellington: Passing the Douro.



245 Wellington: top, Waterloo (?); bottom left, unidentified; bottom right, Bianca.

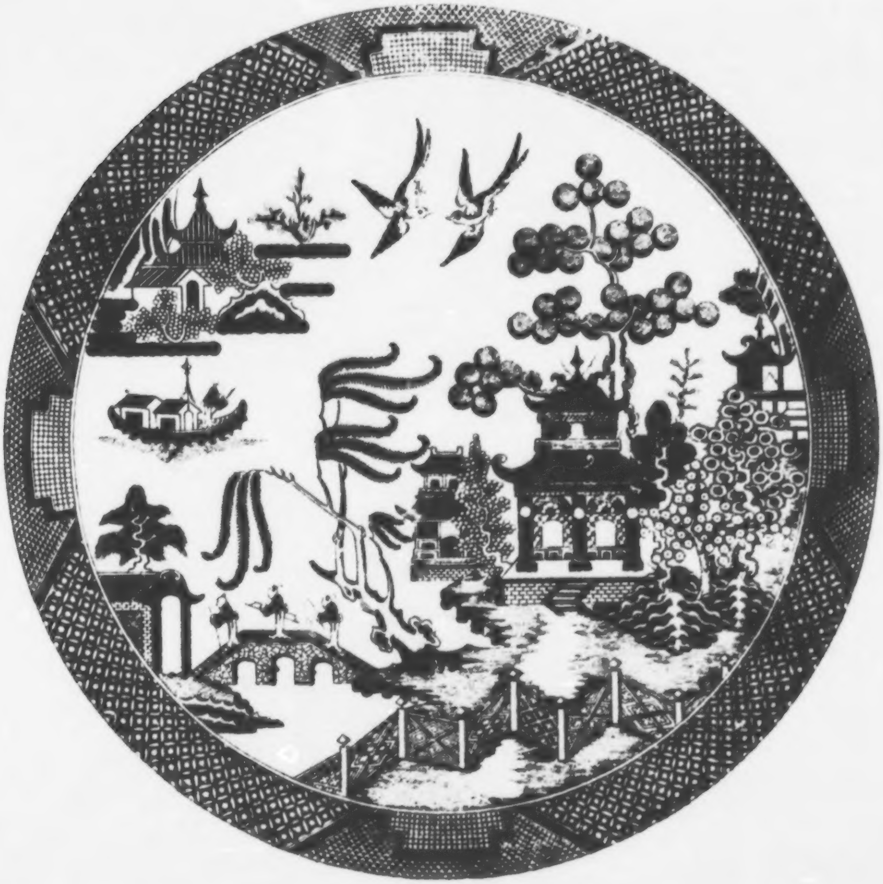

WELLINGTON
BIANCA

246 Wellington: top, Battle of Fuentes de Oñoro; bottom left, Triumphal Entry into Paris; bottom right, Battle of Busaco.

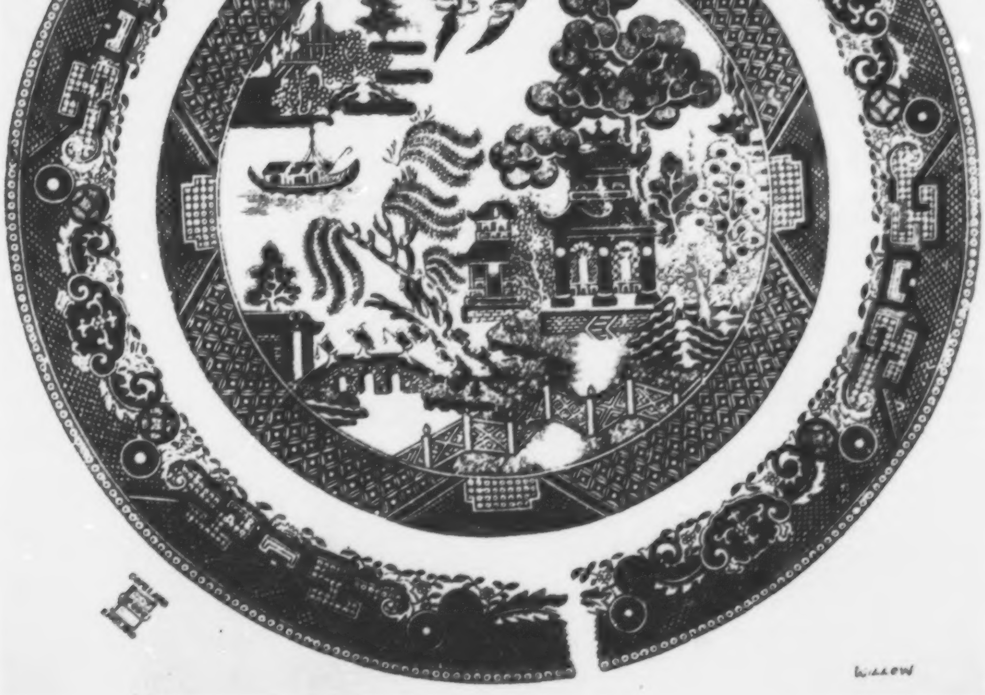

ENTRY TRIUMPHAL into PARIS

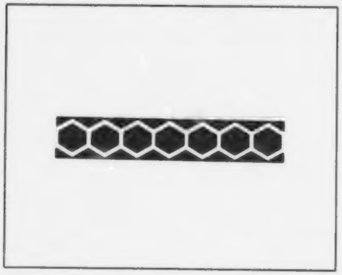
247–248 Willow (1780s–20th century). This famous pattern was made from the late 18th century until the 20th century. Excavated examples were made by Copeland and Garrett.

247 Early version of Willow, made by Spode.



248 Later version of Willow.





249 **Honeycomb** (1853–?). No known name. (*Drawing by D. Kappler.*)

Appendix A. Additional Patterns.

A number of Spode/Copeland patterns recently identified as occurring at Hudson's Bay Company sites have not been included in the body of the catalogue. They are discussed below.

Grapevine (post-1847–?). No known name. Excavated examples were made by W.T. Copeland. The pattern consists of a grapevine as a border design and a similar grapevine cluster as the centre design. There is no bead (narrow, secondary border) at the rim. Whereas the grape leaves and vine are realistic, the grapes could be mistaken for berries.

Honeycomb (1853–?). No known name. Registered 3 January 1853. *See* Figure 249.

Lanjelijsen (pre-1833–?). This well-known pattern was introduced during the Spode period. It is illustrated in Whiter's *Spode* (1970: 152).

Roman Beads (pre-1882–20th century). Illustrated in W.T. Copeland and Sons' 1882 catalogue. Twentieth-century marks occur on the copper plate. In 1895 the pattern was registered under the name "Exeter."

Rose Wreath (1847–post-1870). Registered 9 September 1847 by W.T. Copeland. It was given number D6361 about 1870. It is illustrated at the right of Figure 87.

Tulip (?–post-1872). A factory pattern book entry dated January 1872 notes that the pattern was "brought up," that is, taken to the London store. It is illustrated at the right in Figure 173.

Appendix B. Extracts from Factory Pattern Number Summary Compiled by S. Williams.

Spode Numbers

1 to 500	1804	dates on re-entered sheet, water date in the paper, these were done to replace the worn sheets of the original Spode sheets, the Spode period comes years before 1804.
500 to 1000	1806	
1000 to 1500		
1500 to 2000		
2000 to 2500		
2500 to 3000	1817	
3000 to 3500		
3500 to 4000		
4000 to 4500		
4500 to 5000	1831	
5000 to 5500		
5500 to 6000	1837	
6000 to 6500		
6500 to 7000	1839	
7000 to 7500		
7500 to 8000		
8000 to 8500		
8500 to 9000		
9000 to 9500		
9500 to 9999	1852	

D Numbers

1 to 2000	1852	to Nov. 1860
2000 to 4000		to Jan. 1865
4000 to 5500		to 1868
5500 to 8500		to Dec. 1871
8500 to 9500		to Dec. 1873
9500 to 9999		to Dec. 1874

1/ Numbers in the C[hina] Books

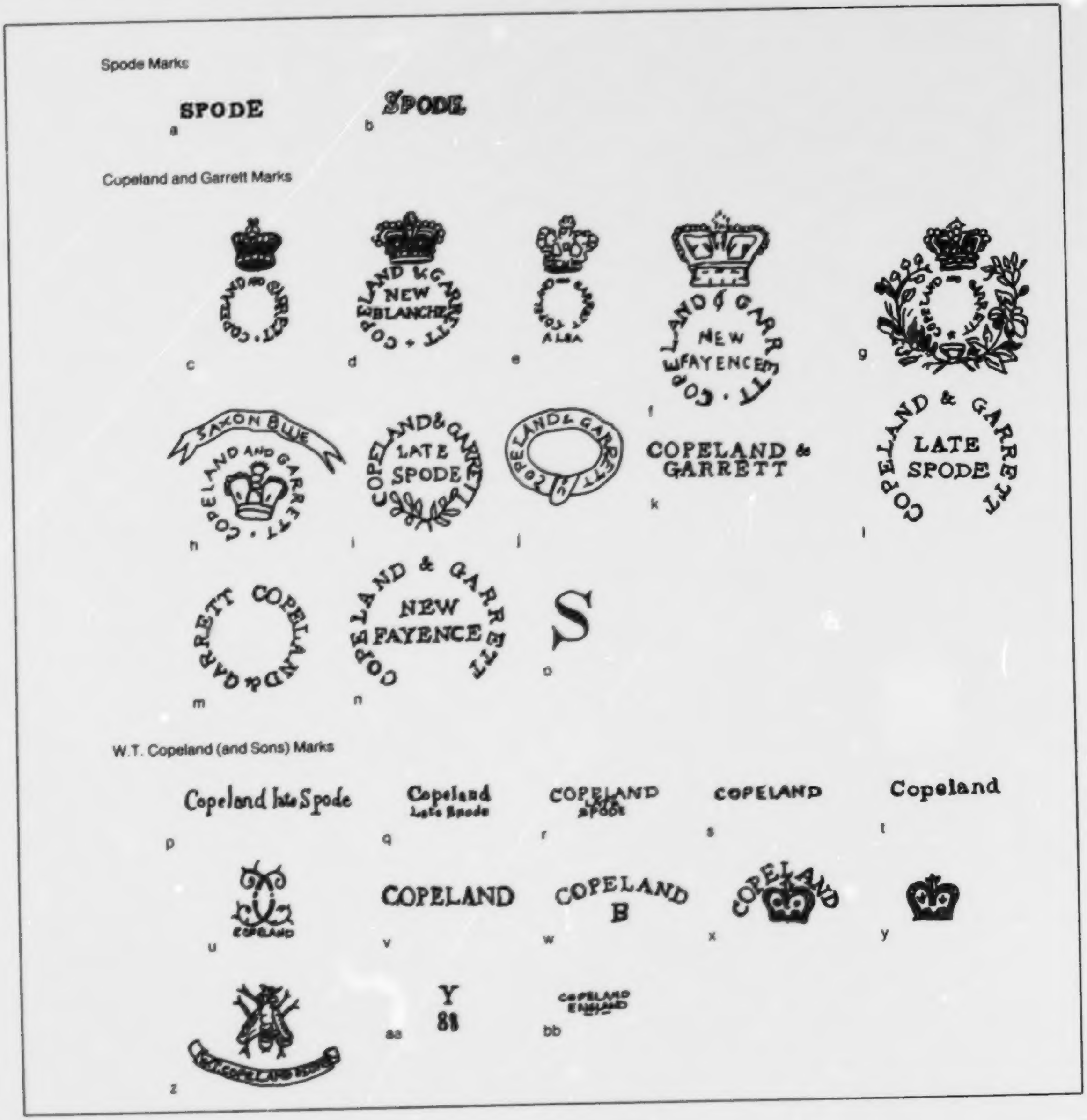
1 to 500	Nov. 1874	to Jan. 1876
500 to 1000		to May 1877
1000 to 1500		to March 1879
1500 to 2000		to June 1880
2000 to 2500		to June 1881
2500 to 3000		to Oct. 1882
3000 to 3500		to Dec. 1883
3500 to 4000		to Jan. 1885
4000 to 4500		to March 1886
4500 to 5000		to Feb. 1887
5000 to 5500		to April 1888
5500 to 6000		to Aug. 1889
6000 to 6500		to Oct. 1890
6500 to 7000		to Sept. 1891
7000 to 7500		to Dec. 1892
7500 to 8000		to June 1894
8000 to 8500		to Jan. 1896
8500 to 9000		to Sept. 1897
9000 to 9500		to Nov. 1898
9500 to 9999		to Feb. 1900

2/ Numbers in the E[arthenware] Books

1 to 500	Nov. 1874	to Oct. 1876
500 to 1000		to Aug. 1878
1000 to 1500		to March 1880
1500 to 2000		to March 1882
2000 to 2500		to Nov. 1884
2500 to 3000		to May 1888
3000 to 3500		to March 1891
3500 to 4000		to Aug. 1894
4000 to 4500		to Feb. 1898
4500 to 5000		to April 1902
5000 to 5500		to July 1905
5500 to 6000		to Sept. 1908
6000 to 6500		to June 1913
6500 to 7000		to June 1917
7000 to 7500		to Dec. 1921
7500 to 8000		to Sept. 1925
8000 to 8500		to Dec. 1928
8500 to 9000		to Sept. 1930
9000 to 9500		to March 1932
9500 to 9999		to July 1933

(Spode Limited, Factory pattern number summary . . .).

250 Maker's marks on transfer-printed patterns recovered from 20 Hudson's Bay Company sites. (*Drawing by G. Laframboise.*)


Spode Marks
SPODE
a
SPODE
b
Copeland and Garrett Marks
COPELAND AND GARRETT
c
COPELAND & GARRETT NEW BLANCHE
d
COPELAND & GARRETT ALBA
e
COPELAND & GARRETT NEW FAYENCE
f
COPELAND AND GARRETT
g
SAXON BLUE COPELAND AND GARRETT
h
COPELAND & GARRETT LATE SPODE
i
COPELAND & GARRETT
j
COPELAND & GARRETT
k
COPELAND & GARRETT LATE SPODE
l
COPELAND & GARRETT
m
COPELAND & GARRETT NEW FAYENCE
n
S
o
W.T. Copeland (and Sons) Marks
Copeland late Spode
p
Copeland Late Spode
q
COPELAND LATE SPODE
r
COPELAND
s
Copeland
t
COPELAND
u
COPELAND
v
COPELAND B
w
COPELAND
x
y
W.T. COPELAND AND SONS
z
Y 88
aa
COPELAND ENGLAND
bb

Appendix C. Maker's Marks on Spode/Copeland Transfer-Printed Ceramics Recovered from 20 Hudson's Bay Company Sites.

Spode Marks

See Figure 250.

a Printed mark used until the end of the Spode period in 1833 (Whiter 1970: 225).

b Impressed mark used until the end of the Spode period in 1833. It is distinguished from earlier Spode marks by the serifs on the capital S (Whiter 1970: 225).

Copeland and Garrett Marks

See Figure 250.

All Copeland and Garrett marks are datable to the period 1833 to 1847.

c Printed and impressed mark.

d Printed and impressed mark. "New Blanche" is the name of the body (fabric).

e Printed mark. "Alba" is the name of a body.

f Printed mark. "New Fayence" refers to a body. *n* is an impressed variation of this mark.

g Printed mark.

h Printed mark. The banner with "Saxon Blue" refers to the colour of the transfer print. This mark is very rare and has to date been associated with only one pattern, Lily.

i–j Printed marks.

k–n Impressed marks.

o Printed mark. Although this mark has only been found on objects made by Copeland and Garrett, it appears on copper plates designed during the W.T. Copeland period.

W.T. Copeland (and Sons) Marks

See Figure 250.

It is less easy to assign terminal dates to the marks used during the W.T. Copeland period than to those used during the Spode or Copeland and Garrett periods.

p–t These printed marks are generally given the date range 1847–67 (Godden 1964: 171) and archaeological evidence supports this range.

u Printed mark used from 1851 to 1890 (Godden 1964: 171).

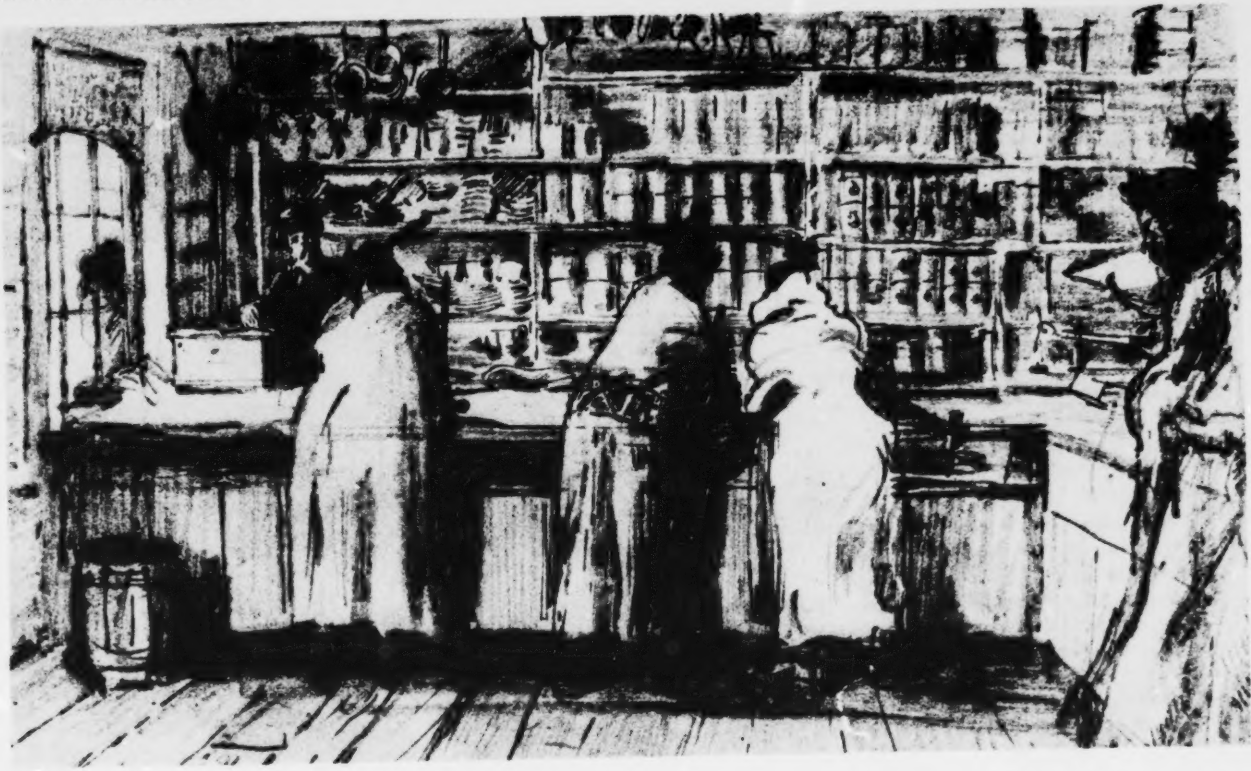
v–y Impressed marks used during the W.T. Copeland period, 1847–67, and during the subsequent W.T. Copeland and Sons period. Each of these marks has been found at least once in combination with an impressed date mark (*aa*). These date marks were introduced in 1870 (Copeland: pers. com.).

z Printed mark used by W.T. Copeland and Sons, 1867–90 (Godden 1964: 171).

aa Impressed date mark. The numbers refer to the last two numbers of the year and the letter refers to the month: J, January; F, February; M, March; A, April; Y, May; U, June; L, July; T, August; S, September; O, October; N, November; D, December. This marking system was introduced in 1870 and discontinued in 1970.

bb Printed mark used by W.T. Copeland and Sons after 1891.

251 Smart's store, Battleford, Saskatchewan, by S.P. Hall, circa 1881. This privately owned store is typical of the general store and trading post of the 19th century and is similar to Hudson's Bay Company stores of this period. It was in such a setting that the printed ceramics illustrated in this catalogue were sold. *(Public Archives Canada, C-12984.)*



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Canadian Historic Sites No. 22

Spode/Copeland Transfer-Printed Patterns Found at 20 Hudson's Bay Company Sites

by Lynne Sussman

This catalogue illustrates and identifies 109 transfer-printed patterns on earthenware manufactured by the Spode/Copeland pottery of Staffordshire and found at various Hudson's Bay Company sites in North America. The firm supplied tableware and toiletware to the Hudson's Bay Company from 1836 to the early 20th century. Most of the illustrations are prints from the original copper plate engravings. The Spode pottery was renowned for the excellence of its transfer prints, and Spode's successors, the Copelands, maintained equally high standards. As a result, the catalogue is more than a record of ceramic patterns; it is a fine collection of 19th-century engravings.